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LINDSBORG, KANS.—For forty-five years Lindsborg has held an annual music festival during Easter Week. Palm Sunday, Good Friday, and Easter Sunday marked the 131st, 132nd, and 133rd renditions of Handel's Messiah by the Bethany Oratorio Society of five hundred voices, and the Bethany Symphony Orchestra of fifty members. The renditions were of the usual high standard, Hagbard Brase leading his forces with inspiration and masterly control. The chorus is solid and brilliant in the mass effects without becoming strident, fluent and buoyant in the figured passages, impressive in the numbers calling for more subtle expressive qualities, with a spirit of religious fervor always dominant. The orchestra, as an integral part of the Oratorio Society, with Arthur Uhe as concertmaster and Arvid Wallin at the organ, is highly efficient and contributes in large measure to the success of the performance. The soloists were very satisfactory. Mrs. Agnes Clark-Glaister, soprano, of Denver, Colorado, rose to fine heights of oratorio singing in the aria, I Know That My Redeemer Liveth. Mrs. Raymond Havens of Kansas City, Mo., in her rich, colorful contralto sang He Was Despised and He Shall Feed His Flocks, with simplicity and expressive appeal. Carleton Cummings of Chicago gave Every Valley Shall be Exalted, and He Shall Dash Them, in good style, with conviction and well defined figurations. Sigurd Nilssen of New York City has a deep bass of resonant quality and was heard effectively in Thus Saith the Lord, and But Who May Abide.

FLONZALEY QUARTET

The Flonzaley Quartet opened the festival on the afternoon of Palm Sunday. The aesthetic interpretations of this organization, embodying technical finish, sensitiveness of feeling, tonal color and resiliency of rhythm, come as near perfection as is humanly possible. The quartet in C major by Mozart was given with delicacy and charm, a fine feeling for nuances and beautifully molded phrases, chaste in purity and simplicity of style. Schumann's quartet in A minor brought forth the resources of the Flonzaleys to full advantage, offering opportunity for moods of passionate depth, intimate expression, and a broad sweep of outline with a range of color that seemed hardly possible from only four instruments. The audience was very appreciative and generous with applause. Three encores were given.

FACULTY RECITAL

A Faculty Recital, Tuesday afternoon, was well received. Irene Houdek sang beautifully The Answer, by Terry, The Soldier's Bride by Rachmaninoff, and a Swedish folk song. Benjamin Tilberg did some very fine work in the aria, It Is Enough, from Mendelssohn's Elijah. Duets from Don Giovanni and The Magic Flute by Mozart were heard to good advantage. Miss Houdek and Mr. Tilberg have excellent voices and sing with musical feeling and sincerity. Oscar Thorsen presented a group of Bach Chorales transcribed by Busoni. His interpretations were artistic, broad, dignified and thoroughly consistent with the Bach spirit. The Chopin Nocturne was given with tonal variety, and the Alla ballato, Scriabin, brought forth the bravura qualities of Mr. Thorsen's playing. The three performers received many recalls.

BAND CONCERTS

Bethany Band, under Hjalmar Wetterstrom's direction, gave an enjoyable program Tuesday night. The band is in good shape, playing even better than usual. Especially interesting was the selection of Songs from Finland. Walter Brown, who has built up a large wood-wind section, played a clarinet solo, rendered with ease and brilliant execution. Carleton Cummings intersected the program with two song groups. He has a splendid voice, well adapted to the lyric as well as the heroic styles. In the operatic aria, The Stars Were Brightly Shining, from Puccini's La Tosca, Mr. Cummings fairly gripped the audience with the dramatic intensity of his delivery, portraying the tragic content with fervor and abandon. He gave several encores.

CONSERVATORY ORCHESTRA

The Conservatory Orchestra, under Mrs. Walter Brown's direction, has steadily improved in the quality of its work. The program presented Wednesday morning was of high standard, consisting of Bach classics and numbers by Grieg, Beethoven, Mozart. The performance was good, with the Grieg numbers outstanding. Pauline Gleason is concertmaster.

SYMPHONY ORCHESTRA CONCERT

Bethany Symphony Orchestra, with Hjalmar Wetterstrom as conductor, gave the program Wednesday night. Mrs. Walter Brown, concertmaster, carried her part efficiently. The orchestra consists of home talent and its successful

renditions may be attributed in a large measure to the string section which is recruited from Arthur Uhe's large department (Continued on page 16)

BOOS AND HISSES GREET NEW VARESE WORK PLAYED BY THE PHILADELPHIANS

Conductor Stokowsky Changes Order of Program and Many Miss Hearing Entire Work—Final New York Concert Again Reveals Magnificent Playing of Orchestra

A goodly number of those who went to Carnegie Hall on April 13 to hear the first performance in New York of



Fink Studio photo

LAZAR S. SAMOILOFF,

vocal pedagogue, who will return to the Pacific Coast as general director of the Master School of Musical Arts of California, Inc., in San Francisco, where he will conduct his third season of summer master classes. Alice Seckels will be manager of the school, which will be open from May 28 until September 1. A faculty of well known teachers in other branches of music has been engaged. Mr. Samoiloff has been secured as speaker at the May 28 meeting of the Oregon State Music Teachers' Association.

something called Les Ameriques, and written by Edgar Varese, had to hear it through such cracks between swinging doors as were available. Without a word to anybody Leopold Stokowsky changed the order of his program, playing Les Ameriques first, instead of second as announced—an unpleasant and impolite trick which he has played on his subscribers two or three other times this season. The result was that a considerable number of the audience, plus two or three of the daily paper critics, plus the MUSICAL COURIER staff writer, heard merely such portions of Les Ameriques as drifted out into the foyers—considerable portions, however, since there was very little quiet and retiring about it. Such portions as were audible sounded like unutterable rot—clichés from everybody between Richard Strauss and Stravinsky (Continued on page 26)

STRAVINSKY AND PFITZNER VISIT VIENNA AND AROUSE ENTHUSIASM OF MUSICIANS

Paul von Klenau Conducts St. Matthew Passion—Honegger's Engine Arrives Late—Alban Berg's Wozzeck Lands Like a Bomb—Vahdah Gara Returns

VIENNA.—While this is a month of exotic guests, both in opera and concert, visitors of really international fame are comparatively rare. When Igor Stravinsky arrived he caused a sensation, and a packed house awaited him. The big attendance was as great a surprise to the audience as to the promoters, and no doubt the deft newspaper campaign of that clever concert agent, Georg Kugel, was largely responsible for the sudden interest of the public. Thanks also to this press agenting, Stravinsky, whose name but yesterday created horror and awe in the breast of the average concert-goer of Vienna, has suddenly become an artistic and social fad.

The program, however, was not exciting. It consisted of the Song of the Volga Boatmen; the Petrouchka Suite and the Firebird Suite, which Dirk Foch, the conductor of the occasion, had only three weeks previously served up to his Konzertverein subscribers, and, of course, Stravinsky's piano concerto, that venture into neo-Bachism trimmed with a bit of "linear counterpoint." That was the weak spot of the evening, as far as the public was concerned. Vienna grew enthusiastic enough over the rest, but it swallowed the concerto rather reluctantly, and only innate politeness toward the famous composer himself prevented the otherwise unavoidable "row."

THAT PAN-GERMAN ROMANTICISM

Another exotic guest was Hans Pfitzner. He comes from the land of the long beards and big black hats which have come to be the inevitable paraphernalia of Teuton manhood, so foreign to the Austrian temperament. Pfitzner has dropped his symbolic chin-beard, to be sure, and now presents himself like any other mortal being. He has not, however, relinquished his old hatred against the "musical futurists," and still indulges in abundant invectives against the modernists. It is the patriotic German mentality of ill-remembered war manifestos that speaks from Pfitzner's militant book on the New Aesthetics of Musical Impotence. But he who sits in a glass-house should not throw stones. No other living composer of renown is more exposed to the reproach of creative "impotence" than this retrospective professor. Whatever he has written in recent years is dry, and dull; he finds glowing colors only for some of his militaristic compositions of the Männerchor variety.

KLENAU'S ST. MATTHEW'S PASSION

The annual Easter performance of Bach's St. Matthew's Passion under the direction of Paul von Klenau, with the Singakademie Chorus, has become a fixture in the musical life of the city. It is a real holiday, a sort of Bayreuth in a big metropolis. On no other occasion, perhaps, does one find in the mundane Grosser Konzerthaus Saal as many world-removed listeners, carried away by the beauty of the work and the performance, their faces buried in the vocal score. It is a service at the shrine of great art, only perhaps more liberally attended than such services usually are. The hall was twice sold out and hundreds were turned away without being able to obtain tickets.

Klenau surpassed himself in his reverential and enthusiastic reading of the immortal score. The choruses generally were beautifully sung, and the closing scenes overwhelming in their beauty. Hans Duhan was wonderful as Christ, Rose Walter, soprano; Emmi Leisner, contralto; Antoni Kohmann, tenor; and Oskar Jölle, basso, were the other soloists.

ORCHESTRAL "NOVELTIES"

That brave engine, Honegger's Pacific 231, has at last reached Vienna. For once its speed failed, and it reached here with the delay which foreign travelers have come to expect from Austrian railroads. Nor was its effect as electric (Continued on page 37)

NEW OPERAS AND REVIVALS AT THE METROPOLITAN

General Manager Giulio Gatti-Casazza announces that the novelties for the next Metropolitan Opera Season (1926-27) will be as follows: The King's Henchman, opera in three acts, libretto by Edna St. Vincent Millay, music by Deems Taylor, in English; Turandot, opera in three acts, by Renato Simoni and Giuseppe Adami, music by Giacomo Puccini, in Italian; La Gira, chorographic comedy in one act, libretto by Luigi Pirandello, music by Alfredo Casella.

The revivals are: Di Zauberei, by Wolfgang A. Mozart, in German; Fidelio, by Beethoven, in German; Mignon, by Ambroise Thomas, in French. The following works will again be presented: L'Amore dei Tre Re, by Montemezzi, in Italian; Rosenkavalier, by Richard Strauss, in German; Le Coq d'Or, by Rimsky-Korsakoff, in French; La Forza del Destino, by Giuseppe Verdi, in Italian.

Appended to the list was the following note: "Mr. Gatti requests that there be no speculation as to the casts for the foregoing operas, as this matter is quite undecided and the suggestion that such or such artist be chosen for such or such role often causes embarrassment to the director and pain to singers who find themselves disappointed."

In view of this request, the MUSICAL COURIER will refrain from saying that Mme. Jeritz will sing the title role in Turandot, and that it is highly probable that Marion Talley will sing the roles of Filena in Mignon, and the part of the Queen in Le Coq d'Or. Also that Rosa Ponselle will doubtless sing the role of Leonora in La Forza del Destino, the part in which she made her sensational debut at the Metropolitan in a cast with Enrico Caruso, whose place is likely to be taken by Giovanni Martinelli.

VERDI, THE HOME LOVER

By Adelina O'Connor Thomason

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PART II

The little village of Roncole lay as far on one side of Busseto as did the Villa St. Agatha on the other, and this made the distance too far for my small gig. So back to Busseto we went, and after a lunch which, it being Sunday, I had to buy raw and arrange for its cooking in the restaurant, I rented the smart young man's automobile and was soon on the way to Roncole. Roncole! A few stone huts huddled about an old stone church; among them the humble birth-house of Verdi. I gasped at the sordidness.

Passing through a small iron gateway in a stone wall which was fast crumbling to ruin, and up a pathway of dry clematis, I was in the front yard where turkeys and hens strutted about. A shaft of gray granite surmounted by a bust of Verdi, rose in the flat bare space, and on the stone dwelling house a plaque reads:

In this house on the
10th of October
1813
the musical genius
of
Giuseppe Verdi
first breathed.

THE POOR OF RONCOLE

A woman emerged from the house. I started to ask her if the place was much the same as when Verdi lived here, but before I could finish my sentence she interrupted to tell me that the place was not for sale. Her son is a watch repairer and occupies a part of the kitchen as his shop. They hospitably invited me into the house. Up a dark stone stairway we went. There is little to see in the famous place—one tiny square window in each room, the furniture scanty to bareness. A tablet in the birth room reads:

From this humble house, to conquer the world, the Great Worker went forth, and with gigantic wings of Glory, returned to this poor town. In his loving memory the poor of Roncole place this stone.

The house looks out upon the village church, across the muddy street. A fluttering paper in the doorway of the house advises all visitors to go into the church and see the organ on which the young Verdi played. At the entrance to the churchyard a tall white shaft of marble supports a beautiful bust of Aida. The sexton lives in the rear of the church and I disturbed him at his Sunday dinner. He took me into the high organ loft where the little pipe organ is preserved intact. The loft is most unusually high, painted a baby blue and white.

"Wouldn't you like to play something on Verdi's organ?" He grasped the pump handle, and pumped madly. Consider-

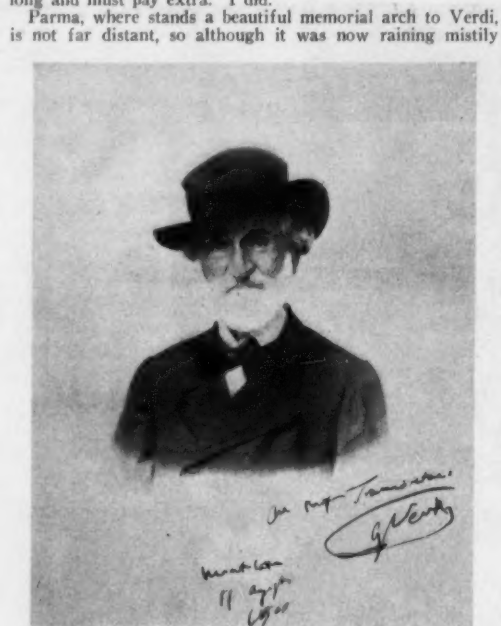


THE HOUSE WHERE VERDI WAS BORN.

October 10, 1813, in the hamlet of Roncole, part of the commune of Busseto. It is now a national monument. A column with a bust of Verdi has been erected in the yard since this photograph was taken.

ering its age, the little organ is well preserved. Its keys are time-colored dark ivory, turned almost mahogany with their hundred and twenty-five years; the range two and one-half

octaves; the touch light, the tones sweet and high. I turned to go in an ecstasy of emotion which was quickly dispelled by the irate taxi driver who told me that I had stayed too long and must pay extra. I did.



ONE OF THE LAST PHOTOGRAPHS OF VERDI.

When Verdi signed this photograph in August, 1900, and presented it to his friend, Prof. Ciro Tramontano, the aged master was only two months short of his eighty-seventh birthday. (From *Il Teatro*, Milan.)

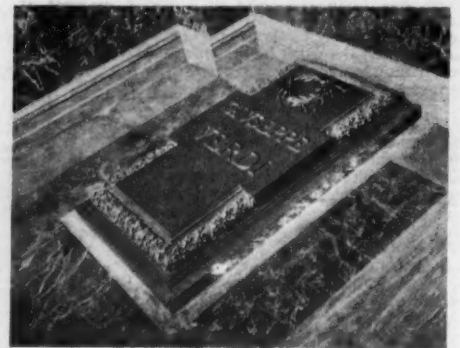
and a sudden fog had come from somewhere, I drove to the mediaeval city, a flourishing place of 50,000 souls and one of the great music centers of Italy. Cabs waiting at the station were most curious. Unusually, in fact, alarmingly high from the ground they stand, drawn by a single horse. A large umbrella covers the driver and an equally large one of sandy shade protects the passenger. In one of these

terrifying one-horse shays I traversed the square before the railroad station and approached the really magnificent sculptured arch, across whose broad top gold letters read: "TO GIUSEPPE VERDI."

THE VERDI MEMORIAL

When the centennial anniversary of Verdi's birth was celebrated in 1913, Italy, from Milan to Sicily, united to do honor to his memory. The city of Parma, Cleofonte Campanini (famous conductor, a native son of Parma), Harold McCormick and his wife, Mrs. Edith Rockefeller McCormick, all together gave the money for this memorial arch. A bronze figure of Verdi is seated in the center. Reaching away on either side, twenty-eight statues represent characters in his operas. To my entranced gaze it seemed a memorial of great beauty.

Next morning the rain had given way to bright sunshine which greatly improved the appearance of Parma's narrow winding streets. Long histories of wars and tragedies dating back through the centuries have left their mark in the



THE TOMB OF VERDI
in the chapel of the Home of Rest.

little city on many an ivy-covered crumbling wall and ancient ruin. Bright and early after the rainy night I left my hotel of the White Cross en route to a shrine in Milan, the most splendid monument in all Italy to the memory of Verdi, the "Home of Rest for Musicians," which in his lifetime he built and in his will endowed forever.

Like every city in Italy, Milan has its principal piazza around which centers its past history and present life. Here it is the great Piazza del Duomo, where stands Milan's famous Cathedral. In the square opposite the Cathedral stands an equestrian statue of King Victor Emanuel II, during whose reign in 1860, under the leadership of the patriot Garibaldi, all the separate provinces of the Kingdom of Italy were united. During this exciting period of Italian history Giuseppe Verdi played a most important part; his influence and energy, his force and his music fired the ardor of the people and voices of the faithful who in the face of Revolution dared not shout "Viva Vittorio Emmanuel," but shouted "Viva Verdi!" his name spelling the loyal slogan:

The influence of Verdi prevades all Italy, but it is most in evidence in Milan. In a one-horse cab I found the way to the imposing old fashioned Hotel Milan, on a noisy street. It was in this hotel on the morning of January 21, 1901, that the great soul of Verdi passed. In the midst of deafening noise, the shouts of drivers, the warning cracking of whips, the shrill cries of vendors, I rattled up to the curb. A smartly uniformed bell-boy quickly saw that, being a foreigner and having no luggage, I had come for but one purpose. He bounded to the porter's desk and called loudly for the key to the Verdi rooms. It hung conveniently at hand, as if often in demand, for many must come to visit

(Continued on page 41)



THE GREAT VERDI MEMORIAL AT PARMA.

This was erected, though not completed, in 1913, the year of the one hundredth anniversary of Verdi's birth, with funds contributed by the City of Parma, Cleofonte Campanini, Edith Rockefeller McCormick and Harold McCormick. (Fratelli Boccialini & Figli photo.)

TURIN HEARS INTERESTING REVIVAL OF FOURTEENTH CENTURY PLAY WITH MUSIC BY PIZZETTI

TURIN.—An event of singular interest here has been the recent production of *La Rappresentazione di Abram e d'Isaac* at the Teatro di Torino. The play is the masterpiece of a

duty imposed on him; but when he is about to strike the blow, celestial voices and the messenger of God stay his hand. Father and son return to their home where they are joyfully welcomed by Sarah and the miracle of Isaac's rescue is celebrated with rustic dance and song.

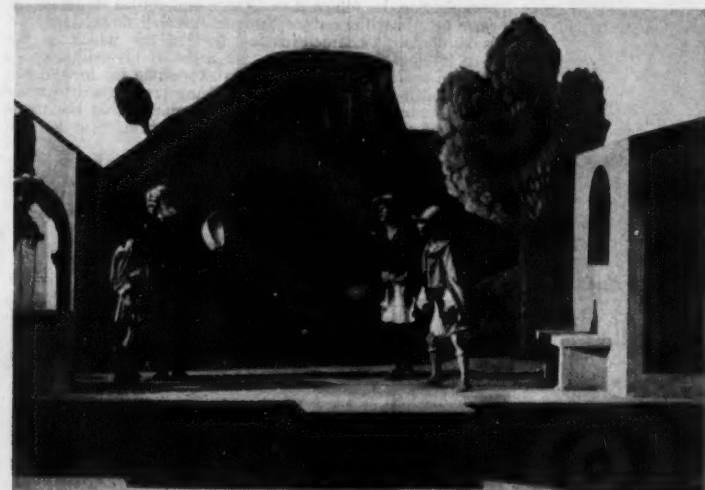
MUSIC SIMPLE AND EXPRESSIVE

The music does not illustrate each episode of the story, but limits its intervention to moments when the scene is either hidden from the audience or occupied only by characters who do not speak, as, for instance, the orchestral prelude, the announcement of the "festival" by an angel, the sunrise over Abraham's house, the order for the sacrifice, the preparations for the journey and the setting out of Abraham and Isaac with the two young men. The music is simple, clear and at times ingenious but the composer has not attempted to reproduce either the instruments or the style of the fourteenth century; he has succeeded in being expressive and touching without in any way dominating the literary expression.

Gigi Chessa, who designed the costumes and scenery, and Dr. Ernst Lert, who was responsible for the stage management and ballets, both followed the style of Giotto and were extraordinarily successful in visualizing the spirit as well as the period of the play. The performance had a very warm reception and Pizzetti, who also conducted, was called before the curtain many times. Two other works by the same composer were conducted by him the same evening, the *Tre Preludi Sinfonici all'Edipo Re di Sofocle*, for orchestra, and the *Tremodia per Ippolito Morto*, for double chorus, taken from the opera *Fedra*.

HEIFETZ WARMLY RECEIVED

Other recent events at the Teatro di Torino have been guest performances of the Russian Romantic Theater under the management of Boris Romanoff, ably conducted by Efreim Kurtz; appearances of Clotilde and Alexandre Sak-



SCENE I OF ABRAM E D'ISAAC.

Medieval mystery with music by Pizzetti, produced in Turin.

famous fourteenth century writer, Feo Belcari, and has been set to music by Ildebrando Pizzetti. It is the most notable example of that form of dramatic art which, born of the religious feeling of the Middle Ages, was adapted from time to time to meet the requirements of modern life and finally became the nucleus from which the national theater derived. In its native simplicity and wealth of intimate feeling this play is the most typical specimen of this form of art and attracted critics and students from all over the country.

The story is simple and taken straight from the Bible. The Angel of the Lord appears to Abraham in his sleep and orders him to sacrifice his son. In spite of his grief he wakens Isaac and his young men and takes them to the Mount of Sacrifice. There he tells his son of the awful

London
MANAGER OF ALBERT HALL RESIGNS AFTER TWENTY-FIVE YEARS.—(London) Hilton Carter, who has just resigned the managership of the Royal Albert Hall, was responsible for the policy of the Sunday afternoon "star" concerts, which have been so severely attacked of late. He was manager of the hall for over twenty-five years, and although he makes ill health his excuse for resigning, it is generally understood that his action denotes a change of policy in the near future. M. S.

GIOVANNI ZENATELLO FOR COVENT GARDEN.—(London) Giovanni Zenatello, Italian tenor, well known in America, has been engaged to sing *Othello* at Covent Garden this season. The opera has not been given here since 1914 when Melba sang *Desdemona*. M. S.

RAVEL TO BE HONORED BY KING LEOPOLD.—(London) We learn from the *Musical News* and *Herald* that Maurice Ravel is about to receive the Cross of the Order of Leopold. Apropos of this we recall that he declined the Cross of the Legion of Honor. M. S.

ST. PAUL'S ORGAN AGAIN IN USE.—(London) Due to the alterations in St. Paul's Cathedral the organ had to be temporarily moved. After being out of use for many months it was at last promised in time for Easter. The original instrument was built by Bernard Schmidt and first used in 1695. Wren made one of his few errors of judgment over this organ. Fearful, perhaps, of the balance of his architectural design, he allowed it so little space that for years many of the pipes lay out of use in the vestry. Since then it has several times been enlarged and divided, but much of Schmidt's work remains incorporated in it. The organ's power may be judged from the fact that when the loudest stops are in use there is a weight of nearly three tons on the bellows. M. S.

Paris

DOORS KEPT CLOSED.—(Paris) with the revival of *Tristan and Isolde* at the Opéra-Comique, where it was given for the first time last year, a new and most welcome innovation has been introduced into the musical world of Paris: the doors are kept closed during the prelude and people who do not arrive on time, miss it, thus permitting the audience to enjoy the music. For years, the noise of the late arrivals, and these number at least half the audience, has spoiled the openings of all productions, both musical and dramatic. This drastic action was finally taken last week, when the audience demanded it, and now music lovers are earnestly hoping that the Opéra will apply the same rule. N. De B.

FOREIGNERS AT OPERA COMIQUE.—(Paris) The second appearance of Hallie Stiles at the Opéra-Comique was given as a gala performance with *Hislop*, the English tenor. Miss Stiles sang again in *La Vie de Bohème*, and her Mimi was charming and most pleasing. Mr. Hislop's Rodolphe was remarkable both vocally and histrionically, and the two artists were encored and applauded by an enthusiastic audience of English and Americans. The supporting cast was excellent, Mlle. Sibille portraying a charming Musette and M. Bourdin's Marcel showing him to be an excellent singer and actor. N. De B.

NEW BALLET BY AURIC TO HAVE PARIS PREMIERE.—(Paris) A new ballet by Georges Auric, *La Pastorale*, will be given its première in Paris in the middle of May. The subject is said to be humorous. N. De B.

NEW ROUSSEL WORKS.—(Paris) Albert Roussel, composer of *Padmavati* and *La Naissance de la Lyre*, is working on an orchestral suite, which will be given by one of the large orchestras. He is preparing to start work on a new opera, the libretto for which is now being written. N. De B.

FOREIGN NEWS IN BRIEF

Berlin

RUSSIAN OPERATIC ADAPTATIONS.—(Berlin) The Russians are continuing their process of rewriting the world's literature, the latest victims being the operas, *A Life for the Czar* and *Tannhäuser*. The former, always considered the national opera, has been produced at Baku, under the title of *Minin*. The poet Gretschaninoff has so changed the story that the leading rôles are now the Merchant, Minin, and the peasant, Lapshin. This patriotic adaptation didn't quite fit the music, but it was, nevertheless, received with enthusiasm. The *Tannhäuser* production in Kiev is reported to have been more radical and less successful. The new libretto claimed to do away with the mysticism and the melodrama of the original. The scenery was the most advanced of expressionistic stylization. Aside from the fact that Wagner's work was badly damaged, the whole evening was a failure, for the singers were quite unable to act in any fashion at all suitable to the scenery. C. H. T.

COBLENZ STATE THEATER CLOSING.—(Berlin) At the last meeting of the board of aldermen in Coblenz, the mayor, Dr. Russel, announced that it had been decided by unanimous vote to close the city theater on August 1 and to disband the municipal orchestra. The city has a deficit of over a million marks (\$300,000) of which the theater's share is 320,000 marks. The city is absolutely without funds to cover this. C. H. T.

OBERT'S TOUR.—(Berlin) Walter Obert, Cleveland pianist, who made a successful début at the Bechsteinsaal in Berlin on March 24, has a splendid tour laid out for him in Europe. In Germany he will play in Leipzig and Cologne, from whence he goes to Prague in Czechoslovakia, Vienna, and finally Paris and London. C. H. T.

OBJECTIONS TO REMODELING OF BERLIN OPERA HOUSE.—(Berlin) The plans for the reconstruction of the Berlin State Opera House which were announced in a recent issue of the *Musical Courier* are arousing objections from various sides. Leading dailies are up in arms because the government has never published the plans and has not allowed open competition for the architects. It has been suggested that the government follow the Swiss custom of setting up a provisional scaffolding which would approximate the exterior of the alteration. This would give the public a chance to show their approval. The inclusion of a greenroom in the extension is also severely criticised. C. H. T.

Vienna

BEETHOVEN CENTENARY IN BEETHOVEN'S CITY.—(Vienna) The Beethoven centenary in March, 1927, will be particularly festively commemorated in Vienna, the master's own city. Dr. Richard Strauss, Franz Schalk, and several government members belong to the preparatory committee, headed by Prof. Guido Adler of the Vienna University. The festival schedule includes a production of *Fidelio* at the Staatsoper and a performance of the Ninth Symphony under Weingartner, at the Konzerthaus. Simultaneously with the Beethoven festivities the International Congress for Musical History will be held here. P. B.

RICHARD STRAUSS—TYMPANI PLAYER.—(Vienna) Listeners-in on Radio Vienna were astonished to read on the morning of April 1 that no less a personage than Richard Strauss had served as tympani player in a radio performance of Mozart's E flat major symphony under Robert



VAHEHAH GARA,

soprano, who has appeared with success in Italian opera houses, and has scored heavily at a recent recital in Vienna. (Franz Löwy photo.) (See Vienna letter, page 5.)

haroff, and concerts conducted by Rhené-Baton and Hermann Scherchen.

An exceedingly warm reception was accorded Jascha Heifetz, who, with magnificent technic and an exceptional purity of tone, played the *Kreutzer Sonata* and the *Bach Chaconne* besides short virtuoso favorites.

Among the concerts announced for the month of April, the most important will be those of Ernest Ansermet, Jacques Thibaud, Georges Enesco and Lionel Tertis, well known English viola player. G. G.

Heger, on the preceding night. Strauss was engaged to play the accompaniments for Franz Steiner, well known Strauss singer (by the way, Strauss' first public appearance in Vienna since his withdrawal from the Opera), and, coming too early, volunteered to take the tympani part for the symphony. No sooner had Strauss left the instrument than the two tympani sticks had disappeared. A maniac for "historical" relics had "grabbed" them. The little incident, widely discussed in the Viennese press, has served to re-instate the popularity of Strauss which had been seriously jeopardized by the complete fiasco a few days before of the *Rosenkavalier* film here. P. B.

VIENNESE MUSIC PATRON DEAD.—(Vienna) The death of Mathilde Heller is a severe shock to the musical life of the city. Mrs. Heller, wife of a local man of industry, was a sort of Austrian Mrs. Coolidge—a patron of music and an ever willing financial "angel" for musical enterprises. She was the founder and president of the Society for the Furtherance of Symphonic Music, which was instrumental in maintaining the ailing Vienna Symphony Orchestra, and the president of the Vienna Singakademie and other important musical organizations of the city. P. B.

TWO UNKNOWN OFFENBACH OPERAS RE-DISCOVERED.—(Vienna) Dr. Robert Haas, custodian of the music department of the Austrian National Library, has made a sensational find among the archives of that institution. He has unearthed the MS. scores of two hitherto unknown Offenbach operas, written by the composer himself. One is a comic opera called *Les Braconniers* (The Poachers), and the other a parodistic fairy-tale opera *La Lune* (The Moon). The latter was presumably written especially for production at Vienna, in 1867. Dr. Haas states that the MS. are very precious and his find extremely important. P. B.

NEW PANTOMIMES BY MANÉN AND OTHERS.—(Vienna.) Joan Manén, whose opera, *The Road to the Sun*, will shortly have its world première at Braunschweig, is now at work upon a ballet entitled *The Wedding of Wealthy Gamachon*. The book is by Julian Algo. Two other books by the same author named *Tahí* and *A Lover Not Disappointed*, are now being composed by Felix Petyrek and Franz Mittler, respectively, both Viennese composers. P. B.

Miscellaneous

MME. CARELLI TO STAY.—(Rome) Madame Carelli announces, in contradiction to a rumor that she was to leave the management of the Costanzi next year and that Mascagni was to take her place, that her contract with the Municipality of Rome runs for another eight years, and that she is co-proprietress of the above named theater. This fact explains many arbitrary actions of the management. D. P.

GIORDANO OPERA THIRTY YEARS OLD.—(Rome) The thirtieth anniversary of the birth of the opera *Andréa Chénier*, was celebrated on March 27 at the Costanzi with a splendid performance of this popular opera. Merli made magnificent *Andréa* and Galeffi and Gerard are hard to equal. D. P.

THE FESTIVAL AT SAARBRÜCKEN.—(Cologne) There will be a Middle-Rhenish Music Festival this year in Saarbrücken, from May 14-16. The concerts will take place in the following order: First day, Beethoven's D major piano concerto played by Edwin Fischer, Max Reger's *Konzert* in alten Stil and Bruckner's *Te Deum*; second day, Hans Pfitzner's *Von Deutsche Seele*; third day, Brahms' violin concerto played by Adolf Busch, and Beethoven's Ninth Symphony. The program is liable to changes, but other soloists will be Lotte Leonard (soprano), Ruth Arndt (contralto), Gunnar Graarud (tenor), and Hermann Schey (bass). The festival will be under the musical direction of Felix Lederer. E. T.

SHAVITCH ONE OF THE REGULAR CONDUCTORS OF THE LONDON SYMPHONY ORCHESTRA

Ninth Symphony Concert		Tenth Symphony Concert.	
MONDAY, APRIL 12th, 1926.		MONDAY, APRIL 26th, 1926.	
at 8 p.m.		at 8 p.m.	
Overture "Egmont" Beethoven		Overture "In the South" Elgar	
Symphonic Poem "Le Chasseur Maudit" Cesar Franck		Introduction and Allegro for String Orchestra and String Quartet Elgar	
Pianoforte Concerto Respighi (1st Performance)		Enigma Variations Elgar	
RESPIGHI		Symphony No. 1. Elgar	
"Faust" Symphony Liszt (WITH TENOR SOLO AND MALE CHORUS)			
Conductor—VLADIMIR SHAVITCH		Conductor—SIR EDWARD ELGAR, O.M.	
14		15	

TWO PAGES FROM THE PROGRAM BOOK OF THE LONDON SYMPHONY ORCHESTRA, showing a program given by Vladimir Shavitch and one to be presented by Sir Edward Elgar.

There has been a good deal of misunderstanding as to orchestra concerts given abroad in the matter of conductors. It has been generally supposed that when any conductor gives a concert with a European symphony orchestra the concert is one of the regular series and the conductor either a regular conductor or a guest conductor. As a matter of fact, conductors frequently engage the orchestra at their own expense and give a concert with it. Very easy—if one has the money—but not very important. It is more important to be engaged by others than to engage yourself.

Among the American conductors who went abroad on in-

itation was Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra. He conducted the London Symphony on April 12. A book of programs of the London Symphony shows his name among other distinguished names as one of the regular conductors of the orchestra. The orchestra gave ten concerts during the season, with seven conductors: Albert Coates, who conducted two concerts; Bruno Walter, Pablo Casals; Sir Thomas Beecham, who conducted two concerts; Weingartner, who conducted two concerts; Shavitch and Sir Edward Elgar. The programs of the Shavitch and Elgar concerts as they appear side by side on pages 14

and 15 of this concert book are herewith reproduced. They speak for themselves of the honor conferred upon Shavitch.

Longy Winning Laurels in New Profession

When Georges Longy, world renowned oboist, retired from the Boston Symphony Orchestra last spring, after more than a quarter of a century of distinguished service with that organization, he returned to France and settled down on his farm at Abbeville, on the Somme. Settled down, however, is hardly a fit characterization for the life which he has been leading since that time. No artist of his calibre could ever be content unless engaged in expressing his love of the beautiful in some way or other. Being predisposed to modernist tendencies in music, it was inevitable that the cacophony of the barnyard should appeal to him. But we are getting ahead of our story.

When Mr. Longy left America last May his baggage included some precious eggs that were for him the source of



GEORGES LONGY

on his farm, Montfieres, Abbeville, Somme, France.

fond expectations. How far these hopes were realized is indicated by the fact that at a recent poultry show in Abbeville—the first at which Mr. Longy exhibited—he won:

a. First Prize and Prize of Honor with an American turkey.

b. First Prize for fine specimens of Toulouse geese.

c. Third Prize for Wyandotte hens.

It is now clear why flattering offers from the Philadelphia, Amsterdam and other great orchestras failed to lure the great oboist and chicken fancier away from Abbeville. "Mr. Longy is almost as proud of his new laurels as he was when he received the Premier Prix for oboe playing at the Paris Conservatoire," writes Mme. Longy, her husband's assistant in his new profession. It is interesting to note that the musical and farming prizes were awarded forty years apart—and Mr. Longy is only fifty-eight years old, which gives him ample time for a career as farmer that may prove quite as illustrious and certainly yield him as much happiness as that which he forsook at the close of the Boston Symphony season last year.

Incidentally, the Longys are preparing a rousing welcome for their grandson, Claude Hector Miquelle, born last Fourth of July in Boston, two months after Mr. Longy's departure from the States. Young Miquelle's father is Georges Miquelle, first cellist of the Detroit Symphony Orchestra. His mother is Renée Longy Miquelle, admirable pianist and director of the Longy School of Music in Boston. The Miquelles are to sail on the S.S. de Grasse, June 10, for France, where they will spend the summer, returning to this country about September 20.

Goldman Band for Atlantic City

The Goldman Band, under the direction of Edwin Franko Goldman, has just been engaged to give a three weeks' season at Atlantic City, immediately following the close of its New York season on the Campus of New York University. The New York season ends on August 20, and the band leaves the following day for the seashore resort, where it remains until September 12, bringing the Atlantic City season to a close. The concerts in Atlantic City will be given on the Steel Pier, which is being entirely remodeled, and which will be the largest and finest concert hall of its kind in the world.

Until now the Goldman Band has confined its efforts solely to New York, and this will be the first opportunity given to other cities to hear this organization, and will be the beginning of a series of out-of-town concerts and future tours. The band will feature its popular cornetist, Waino Kauppi, and a well known singer, in Atlantic City.

Before the opening of the New York summer season, Mr. Goldman and his band will give an open air concert at Providence, R. I., on June 6. On this occasion Anna Case will be the soloist.

Francis Moore and Frederic Warren Pupils in Recital

At Steinway Salon, on April 17, pupils of Francis Moore and Frederic Warren gave a recital of piano and vocal music. Those taking part were: Millicent Lahm, Terisita Cochran, Carrie Maud Bevil, Marjorie Haupt, Madeline Jasper, Mary Belinken, Mildred Bertuch, Miss Hanneman and Lois Brown, pianists; Rhea Leddy, contralto; Mildred Stein, soprano; and William J. Flusk, tenor. The accompaniments were played by Carrie Maud Bevil. The program consisted of nine piano groups and six vocal groups, with music from both classic and modern writers, from Bach to Brahms, Chopin, Mendelssohn and Paderewski, and including two amusing pieces by the musical humorist, Chaslin. In the vocal groups were several songs by Mr. Moore. The average of musicianly attainment of these students was gratifyingly high, and their teachers had every reason to be proud of the results attained.

Deane Dossert Pupils Heard

New York church-goers who attended the Easter services had the opportunity of hearing among the soloists many artist-pupils of Deane Dossert. Among these were: Elizabeth Hangland, soprano; Katherine Richards, contralto, of St. Stephen's, New York; William Horton, tenor, of St. Bartholomew's, Brooklyn; Frederick Guerin, tenor, of St. Peter's, Morristown, N. J., and Chester Cropper, basso, of All Saint's, Brooklyn.



"A manly voice, unforced, and of appealing quality."
—New York Times.

Frederick Gunster.
TENOR

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WHITTINGTON

BOSTON EVENING TRANSCRIPT,
March 31, 1926

"A technic of high polish graces his playing: he owns to bright humor and a light deftness. Especially effective did he make a group of modern compositions. The Chopin Impromptu showed such keenness of insight and temperamental adaptability as to reflect brilliantly on the young pianist's entire performance."

BOSTON HERALD, March 31, 1926

"He proved to be a pianist of sensibilities, of a facile technic, and a warm and lovely touch. What is more, he played with imagination, especially in the more poetic passages."

CHRISTIAN SCIENCE MONITOR, March 31, 1926

"Swiftest agility of technic and a deft transference of mood swept through the work in hand. Later humor gleamed from Reuben Kosakoff's fanciful 'Rain, Rain, Go Away.' To all music requiring a pearly technic and smooth skill Mr. Whittington brought the necessary modicum of ability. His chief excellence indeed, would seem to reside in this gossamer technic and a keen sensibility to mood and flavor."

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ANNOUNCEMENT

The Juilliard Musical Foundation awards fellowships and scholarships to exceptionally talented students in composition, instrumental (piano, violin, 'cello) and singing, which provide instruction under eminent artist instructors, and in accredited institutions.

They will be granted only to students of American citizenship, who intend to follow music as a vocation, as public performers, teachers, composers or conductors.

Such awards will be classified as graduate or undergraduate.

Graduate students should be over fifteen years of age and under thirty, and have a general education equivalent to a regular four-year high school course.

They must be able to pass tests in ear training, sight reading, and general theoretical knowledge.

Piano students must be prepared to play a prelude and fugue from Bach, a sonata of Beethoven, a nocturne of Chopin, or a similar composition of a group of two numbers of their own choice.

Violin students must be able to play major and minor scales and arpeggios in three octaves. Etudes by Kreutzer, Fiorillo and Rode. A concerto of corresponding difficulty of the Bruch G minor or Wieniawski D minor, and a group of three numbers of their own choice.

'Cello Students: Scales and arpeggios in major and minor keys, with various bowing through three octaves. An etude or caprice by Franchomme, Piatti, Duport, Servais, Lee or Dotzauer. Part of a Bach Suite unaccompanied. A movement from a sonata or concerto and a group of two modern numbers.

Vocal students will be required to perform vocalises, an air from Gluck, Handel or Mozart; a song from a foreign language, and a song by standard modern English or American composers.

Composition students must be able to demonstrate a knowledge of harmony, counterpoint and an elementary knowledge of form, and must submit original works in strict or free form and be able to develop a given theme in strict or free form.

Students receiving graduate appointments will receive their instruction at the Juilliard Graduate School, 49 East 52nd Street, New York.

Applicants for undergraduate scholarships must be over twelve and under twenty-four years of age, and be able to demonstrate unusual musical ability.

Undergraduate scholarships will not be granted to students who are financially able to pay for instruction.

The place of study for the undergraduate student will be determined by the examining board after each student's qualifications and needs have received individual consideration.

ZONE EXAMINATIONS

In order that students from all parts of the Nation may avail themselves of the opportunities offered by the Juilliard Musical Foundation, a number of Zone Centers will be designated in different parts of the U. S. Examinations will be conducted in the following cities on dates specified below:

CINCINNATI	MAY 18, 19
KANSAS CITY	MAY 21, 22
MINNEAPOLIS	MAY 24, 25
CHICAGO	MAY 27, 28
NEW YORK	JUNE 1 to 8
LOS ANGELES	JUNE 16, 17
SAN FRANCISCO	JUNE 21, 22
PORTLAND	JUNE 25, 26
SEATTLE	JUNE 29, 30

In addition to the Zone Centers mentioned, the Foundation is arranging to establish, before the spring of 1927, examinations in Boston, Washington, Atlanta, New Orleans, Detroit, Dallas, Denver and other localities as needed.

In each Zone there will be a local examining board; all examinations will be supervised by an examiner from New York.

Application forms will be furnished by the office of the Foundation upon request of the individual applicant, and when filled out should be filed in New York two weeks in advance of the date of the first examination.

PROFESSIONAL ENGAGEMENTS

All graduate students will be assisted in securing professional engagements.

The Juilliard Musical Foundation will arrange a New York debut for qualified students and assist in every way possible securing professional performances in other parts of the Nation whenever the Foundation feels they are ready for a professional debut.

On the other hand it will do everything in its power to discourage ill-advised debuts.

Announcements will be made concerning the first debuts arranged by the Juilliard Musical Foundation.

Students who are qualified for teachers will be aided in securing positions with reliable institutions.

For further information address:

Juilliard Musical Foundation

49 East 52nd Street, New York

CLEVELAND, OHIO

CLEVELAND, OHIO.—An all-Bach program, offered by Harold Samuel at the Cleveland Institute of Music, brought out a large crowd of bona fide music lovers who reveled in the simple, exquisitely performed music of the great master. Mr. Samuel is a consummate artist and read into Bach such meanings as some of his auditors have never guessed, bringing out the fullest beauty and richness in his eloquent playing.

The last "Pop" concert of the season at Masonic Hall by the Cleveland Orchestra took place with Nikolai Sokoloff conducting. Huddie Johnson, the soloist, chose as her vehicle Ernest Schelling's Suite Fantastique for piano and orchestra, a work never before heard in these parts and one that showed off composer, orchestra and soloist to a high degree. Little Miss Johnson, in spite of her naive and childish appearance, plays like an old timer and puts all the fire and competence of full maturity into her work. She is an artist of great promise; precise, capable, brilliant and possessing the proper amount of temperament to support her technical proficiency. Douglas Moore, Cleveland composer, was represented by his charming and fantastic Pageant of P. T. Barnum, a suite in five parts, known respectively as Boyhood in Bethel, Joyce Heth, General and Mrs. Tom Thumb, Jenny Lind and the Circus Parade. It is a clever, richly imaginative work, shot through with a delicate touch of humor, and should win for itself a permanent place in the concert hall. The remainder of the program was composed of the familiar Roi d'Ys overture by Lalo, the andante from the Beethoven fifth, Coppelia Waltz by Delibes, Liadoff's Enchanted Lake and the Pomp and Circumstance March by Elgar.

Morris Gest led his troupe from the Moscow Art Theater Musical Studio Cleveland-wards, presenting five performances of Carmencita and the Soldier and three of Lysistrata at the Hanna theater here. Rarely has the city seen more enthusiastic audiences than the bands that gathered there to witness this magnificent spectacle. The artistic spirit of Vladimir Nemirovitch-Danchenko, who came to Cleveland with them, dominated the production, and the city saw such miracles of staging, directing and acting as it had never imagined. Mme. Baklanova as Carmencita scored the triumph of the engagement, winning a veritable ovation. Musically, as well, the production was quite up to the standard, and altogether a high mark artistically, of the season.

Carlos Salzedo, the harpist, shared honors at the pair of concerts given by the Cleveland Orchestra in Masonic Hall April 1 and 3 with Arthur Beckwith, concertmaster, who was making his last solo appearance before leaving the orchestra to return to his native England. The audience attested to his popularity by prolonged applause when he appeared on the stage, and delighted in his playing of the Phantasy for violin and orchestra by the English composer, Montague Phillips, which is dedicated to Mr. Beckwith. Mr. Salzedo appeared with the orchestra, playing the introduction and allegro for harp with string orchestra, flute and clarinet by Ravel, and in a group of pieces for solo harp, including Couperin's Sarabande, Giga by Corelli and two compositions by himself—Introspection and Whirlwind, both decidedly modernistic in their tendencies. Mr. Salzedo is an accomplished artist and most pleasing as a soloist. The orchestra, under Mr. Sokoloff's direction, played the Bach concerto No. 3, Brahms' variations on a theme by Haydn, and symphonic fragments from the Daphnis and Chloe Ballet by Ravel. E. C.

Leo Dubson Entertains at Majestic

Leo Dubson, the distinguished French miniature-painter exhibiting his miniatures in the Louis XVI gallery at the Hotel Majestic, entertained at tea on April 13, the guests including Feodor Chaliapin, Paul Kochanski, Efrem Zimbalist, Mischa Elman, Mischa Levitzki, Nanette Guilford, Louise Hunter, Henriette Wakefield and Rachel Garbat. A painting of Paganini in Prison, playing the Moise Fantasia on the G string, is included in the exhibit at the Majestic.

C. O'C. Quirke Receives Appreciative Letter

Apropos of the recent successes of Milo Miloradovich, pupil of Conal O'C. Quirke in Europe, a very gratifying account of her success in Liege as Santuzza is contained in a letter of warmest congratulations personally addressed to Mr. Quirke by Francois Gaillard, director of the Royal Opera at Liege, Belgium, known as one of the most musically critical cities of Europe at the present time.

Myra Mortimer Scores Success on Tour

Myra Mortimer, American contralto, who scored a great success at her two New York recitals, invaded the West for a short concert tour, where she repeated her New York triumph, scoring one success after another. On March 4 she appeared in Denver; then she went to Portland, Ore., for a recital on March 8, following this with

one in Tacoma on March 11, San Francisco on March 14, Los Angeles, April 1, and Chicago on April 6. Her success on the coast was remarkably pronounced. She sailed for Europe soon afterwards and will fill a number of concert engagements abroad.

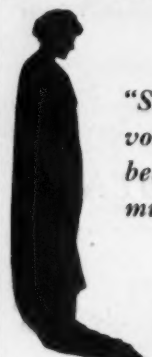
MONTE CARLO RESURRECTS GOUNOD'S JEANNE D'ARC

MONTE CARLO.—In his search for novelties, M. Gunsbourg, director of the Monte Carlo Opera, has once again gone back to the past. He has resurrected Gounod's Jeanne d'Arc, originally only incidental music to Barbier's play, dating from Gounod's prolific London period. Later, after his return to France, the composer completed it as a musical drama in no less than seven parts. In this form it has now been performed for the first time in Monte Carlo.

The scenic difficulties which have stood in the way of its performance hitherto, were overcome by virtue of modern lighting effects, which made it possible to preserve the continuity of the work, as well as its mystical atmosphere and its patriotic, devotional character. It was a bold experiment but wholly successful. The play of light and the grouping of figures against an entirely black background sufficed to evoke the various "scenes," and one of these, the wonderful indication of the interior of the cathedral, was one of the most remarkable effects ever seen on the stage.

AUDIENCE BURSTS INTO MARSEILLAISE

As for the score, it contains of course the magnificent choruses, the splendid funeral and triumphal marches, the romantic ballades redolent of the soil of France, which Gounod wrote for the play. Particularly worth mention-



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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ing is the chorus of fugitives, the duo of Jeanne's "voices"—of a wonderful seraphic purity, and the admirable ensemble, Dieu le veut. The enthusiasm roused by this last, in Monte Carlo, was such that the Marseillaise was spontaneously added in a burst of patriotic fervor.

There is also the moving prayer of Jeanne, Dieu de miséricorde; her largethetto, Ah! sauvez mon pays; the scene of the consecration; and Jeanne's aria in prison, which are among the best pages of Gounod. There is also a Meditation for violin and orchestra—a precursor of that most popular member of the tribe, in Thais.

Mlle. Bonavia, who recently created the role of Judith in Honegger's opera, gave an excellent impersonation of Jeanne, and scored a remarkable and increasing success. She was supported by a satisfactory and conscientious cast. The orchestra was directed by Léon Jehin, and the chorus, trained by A de Sabata, did excellent work.

AMERICAN OPERA REPEATED

The Opéra has also remounted Crocker's Fay-Yen-Fah, one of last year's novelties, with Mlle. Vava Yakovleva in the title role, taking the place of Mme. Dalla Rizza, who, however, has scored a great success recently as Madame Butterfly, and also as the Girl of the Golden West, of which she is the ideal interpreter. In this opera Ulysses Lappas made a very good Dick Johnson.

At the Sixteenth Classical Concert, M. Jehin introduced a new work by Gustave Samazeuilh, a Symphonic Study after Elémir Bourges' La Nef. It is very modern in style, yet not devoid of pleasing motifs, at times imposing and not without éclat. The eighteenth concert of this series brought, as a novelty, Florent Schmitt's Rhapsodie Viennoise, in which a lovely Viennese waltz emerges from the din of the modern orchestra.

This concert also served to present a remarkable cellist, Emanuel Feuermann, who played the D major concerto of Boccherini and some solos with great beauty of tone and extraordinary virtuosity. He scored a truly great success. A number of very interesting chamber concerts have

ROCHESTER, N. Y.

ROCHESTER, N. Y.—The Rochester Opera Company presented its first entire week of opera productions in Rochester. Kilbourn Hall was filled to capacity at nearly every performance and interest and enthusiasm reached a point that indicated the company has come to mean a definite artistic asset to Rochester residents. Many of the principals who accompanied Vladimir Rosing in a Canadian tour in the winter months took part in the performances, which were presented as intimate operas, in accordance with the policy followed by the company from the start. Special interest attended the performances of Mozart's The Marriage of Figaro. It was new to Rochester and critics commented on the enterprise of the organization in seeking to produce an opera of peculiar difficulties with virtually no precedents by which to be guided. The Marriage of Figaro was given Monday, Wednesday and Thursday evenings and Saturday matinee, and Cavalleria Rusticana and Pagliacci as a double bill on Tuesday, Friday and Saturday evenings. The casts included the following: The Marriage of Figaro—Richard Halliley, Allan Burt, Margaret Stevenson, Mary Silveira, Margaret Williamson, John Moncrieff, Brownie Peebles, Philip Reep, Mary Stephan; Cavalleria Rusticana—Frances Babcock, Brownie Peebles, Archie Ruggles, Mark Daniels, Helen Golden, Olivia Martin and Mary Bell; Pagliacci—Charles Hedley, Ednah Richardson, Donald McGill, Allan Burt and Philip Reep. Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, conducted the opening performance of the week, and Emanuel Balaban conducted the remaining performances. Mr. Goossens was musical supervisor of the performances, with Vladimir Rosing directing the productions and Norman Edwards in charge of costumes and scenery. H. W. S.

Marion Alice McAfee's Business Training an Asset

Marion Alice McAfee, who received excellent training in the commercial world, is managing the business end of her artistic career and a number of engagements are already booked for next season. She will also continue to teach a limited number of pupils.

Miss McAfee has proven worthy of the trust others have had in her ability by fulfilling many eleventh hour calls, as well as many return engagements. She has given on the average of one performance a week since September 2, 1925—an indication that her business ability is as keen as her artistic attitude. Some of the prominent clubs for which this popular soprano has sung, are: Olympia Fields Country Club, Chicago; Country Club of Evanston, Ill.; Chicago Athletic Club; Garden Club, Evanston; Arche Club, Chicago; Kaskaskia Chapter of D. A. R., Chicago; Sunday Afternoon Club of Evanston; Quadrangle Club, Woman's Club of Evanston, and others. Miss McAfee charms equally her audiences in hotel or private home musicales. She has filled return engagements at both the Flanders Hotel, Chicago, and the Orrington (Evanston, Ill.) this season. Private home musicales include many of the elite of the Midwest, such as Mrs. James A. Patten, Mrs. Robert W. Campbell, Mrs. Julius Rosenwald, Mrs. Joseph N. Eisendrath and several others.

Miss McAfee believes in specializing in the branch of the art of singing for which her several gifts are best adapted.

Haggerty-Snell a "Voice Restorer"

Edna Haggerty-Snell, New York teacher of singing, who specializes in restoring lost voices, numbers among her students singers from all parts of the country, one being Remhold Stokar, tenor, who sang leading roles in London with Carl Rosa Opera Company; he also sang in Berlin, Stuttgart, and at the Opera Comique in Paris.

Mr. Stokar encountered many hardships during the world war, thereby losing his voice completely. He has been studying with Mme. Haggerty-Snell for some time, and already shows gratifying results it is said. His teacher, who is greatly interested in his work, promises absolute restoration of his voice, and predicts a brilliant future for him.

Claussen to Tour Pacific Coast Cities

Haensel & Jones have arranged with L. E. Behymer of Los Angeles, Selby C. Oppenheimer of San Francisco, and Steers & Coman of Portland to book Julia Claussen in a series of concerts on the Pacific Coast, opening November 29 in Los Angeles. This tour is the direct result of the diva's successes won last summer in her appearances at the Hollywood Bowl and at the Greek Theater at Berkeley, where she was acclaimed by Redfern Mason as "an authoritative artist with a radiant personality," and by Ray Brown of the San Francisco Chronicle, as "an artist who is alert with intelligence and charged with poetic vitality."



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NEW YORK CONCERTS

APRIL 7

The Marianne Kneisel Quartet

On April 7, Steinway Salon was filled to capacity with a distinguished audience, including many prominent musicians, gathered to greet the Marianne Kneisel Quartet. The program consisted of the Beethoven quartet in A major, op. 18, No. 5, and the Dvorak F major, op. 96. This fine quartet—consisting of Marianne Kneisel, first violin; Elizabeth Worth, second violin; Lillian Fuchs, viola, and Phyllis Kraeuter, cello—ought to have much success in the concert field should the organization tour extensively, for the members play extremely well together. There is admirable tonal balance, and they showed a commendable rhythm and a seriousness of purpose that were at once felt by the audience. After the Beethoven quartet the applause was most enthusiastic, certainly testifying to the pleasure derived.

APRIL 9

Elsie Kirchgessner

In the salons of the Gunther Music School on April 9, Elsie Kirchgessner gave a recital of Brahms music. The young lady, a student of the school, has pianistic abilities of a high order. She has intelligence, poise, and a genuine musical temperament. Her playing reflects great credit on the school that fostered her. A large audience attended.

APRIL 11

Isa Kremer

Isa Kremer added another to her list of successes in the metropolis when she appeared in recital, April 11, at the Manhattan Opera House, for the profit of the Russian Reconstruction Funds. An unwritten law frowns on critical analysis of concerts for charity. Let it suffice then to say that in a program drawn from Russian, Yiddish, Italian, French, Spanish, German and English sources, Miss Kremer again gave a delightful exhibition of her rare gifts as singer and interpreter. Her sympathetic imagination, characterizing genius and striking command of facial expression, together with uncommonly clear diction, enable her to divine and transmit the emotional power of poetry and music in a manner that is invariably subtle and convincing. A large audience responded to the appealing quality of her art, and Miss Kremer lengthened her program generously.

APRIL 12

Beethoven Association

The Beethoven Association, for its final concert, given at Town Hall, April 12, began with the beautiful piano quintet of César Franck, played by Harold Bauer and a string quar-

tet made up of Albert Spalding, Edwin Bachmann, William Schubert and Willem Willeke. It was a fine performance. Mr. Bauer is an unusually fine musician himself and the quartet played exceedingly well, considering it was only organized for the occasion. Anna Case, in excellent voice, contributed the middle section of the program, singing with much intelligence and expression a group of five numbers, which included compositions by Handel, Bach, Mozart and an arrangement by Weckerlin. The Bach aria, *Patron das Macht der Wind*, was particularly effective.

To end with there was the Bach concerto for three pianos, played by Irene Scharer, Harold Bauer and Joseph Lhevinne, supported by an orchestra of nine, which included the men already mentioned and the Marianne Kneisel Quartet. Willem Willeke conducted. It was interesting to hear this cheery old work. The performance of the pianists was excellent from the individual standpoint, but matters would have benefited much more had there been more rehearsals.

N. Y. Philharmonic: Zaslowsky, Conductor

A concert of artistic merit was presented by the New York Philharmonic Orchestra, with Georges Zaslowsky as conductor, in Carnegie Hall, April 12. It was an additional concert to the regular series and served to introduce Mr. Zaslowsky to a New York audience for the first time. Mr. Zaslowsky, besides being a conductor of energy, skill and wide vision, is also known as a fine violinist. He was born in Russia and began his career as a conductor in that country some eighteen years ago. He also gained an enviable reputation in European and South American music centers for the splendid work he has done there. At this concert he proved himself a worthy musician, leading his men through the contrasting requisites of Beethoven's fifth symphony and Tchaikowsky's fourth, as well as the former master's overture to *Egmont*. It was a familiar program—one calculated to give the audience an opportunity to appraise the leader. And judging from the warm, spontaneous applause with which his efforts were met, Mr. Zaslowsky was in no way found wanting. His reading of Beethoven was brilliant, clear-cut and forceful; Tchaikowsky was rendered with intensity of expression, artistic appreciation, and displayed his vivid conception of the music. Mr. Zaslowsky is the possessor of a forceful personality that dominates those whom he leads, resulting in a response from his men which is highly gratifying musically. The orchestra, as usual, was in fine form and played with a smooth, flowing ease and harmonious blending of tone that brought forth the beauties of both symphonies. The musicians were forced to rise and share the enthusiasm that was accorded Mr. Zaslowsky. The New York critics praised the new conductor highly, the *World* stating "Mr. Zaslowsky, judging by his performance of the Beethoven symphony, is an experienced musician who knows his business." The *Times* critic is of the opinion that "His coming adds another able conductor to New York's lists."

APRIL 13

Hugh Porter and Alexander McCurdy

Hugh Porter, organist of Calvary P. E. Church, New York, and Alexander McCurdy, Jr., organist of the Church

of the Redeemer, Morristown, with their teacher, Lynnwood Farnam, collaborated in an organ recital at Town Hall, April 13, which proved an interesting event. Clear cut and musical to the last F was Mr. Porter's playing of the *Cantabile*, by Widor; later, the solo pedal stunt in Bach's *Toccata*, and his original registration in a *Vierne Scherzetto* brought him applause, followed by an encore piece. Youthful Mr. McCurdy, known through his radio playing, was liked in his clever pedal and manual work in pieces by Stebbins and Vierne; he further contributed works by Bach and Karg-Elert, adding a song without words by Bonnet. Frequent discriminating applause from the audience, with recalls, showed the musical appreciation of all. At the close Mr. Farnam played *A Gigue* (Byrd) and a short *Vierne* piece; needless to say his good taste and unflinching accuracy made instant impression. There followed an imposing staccato chord-piece, done in superb style. All three organists bowed their thanks several times on the conclusion of the program.

Carolyn Le Fevre

The first New York recital given by Carolyn Le Fevre, violinist, took place on April 13 at Aeolian Hall. This young artist hails from the West, and has been heard there many times in recitals, also in Europe where she studied for several years, but New York audiences had their first opportunity the other evening, and it must be stated that she made an excellent impression and this was voiced unanimously in the local press.

With Walter Golde at the piano, Miss Le Fevre gave a very interesting program for a debutante. She began with the *G minor* concerto, by Bruch, and followed with the *Sonata No. 1*, for the violin alone, by Bach. It was here that her audience and critics were best able to judge her skill and talent. Not only does she possess all the qualities of an excellent stage presence and personal charm, but there is an unusual tonal quality as well and her technical skill—both in bow arm and fingers—was such as to win her hearers. The occasion was one of the interesting debuts of the present season. Without doubt Miss Le Fevre has a great future before her. Her training has been of the very best, for she shows a keen intelligence and appreciation which can only come from an excellent musical background. The last half of her program contained two Kreisler arrangements, a Glazounow and an Elman arrangement, and closed with Saint-Saëns' *Rondo Capriccioso*.

Philadelphia Orchestra

(See story on page 5)

APRIL 14

Edward Reclin

Amazing was the size of the audience, notable its listening attitude, and increasingly demonstrative was the applause as the affair progressed—all this at the Edward Reclin organ recital, Aeolian Hall, April 14. Lutheran circles were especially interested, as is the case in the Reclin recitals throughout the country, and these audiences show sincere appreciation of the classics played by this organist. Walther,

(Continued on page 22)

DETROIT FREE PRESS,

FEBRUARY 15, 1926.

selections offered and their style of interpretation; stands as one of the best given in this theater in weeks.

OVATION IS GAINED
BY GIRL PIANIST

Leonora Cortez Shares Honors of Symphony With Detroit 'Cellist.

BY CHARLOTTE M. TARSNEY.

Appearing as soloists on the all-Tchaikowsky program arranged by Victor Kolar for the Sunday afternoon popular concert in Orchestra hall, Leonora Cortez, pianist of New York, and Jascha Schwarzmann, 'cellist with the Detroit Symphony, gained thorough ovations from an audience, somewhat larger in size than has been the case on previous Sundays. Miss Cortez was heard in the Second Concerto, in G major, by Tchaikowsky and Mr. Schwarzmann offered the "Rococo" Variations for 'Cello and Orchestra.

The youthful pianist is a pupil of Alberto Jonas, remembered by the older generation of concert attendants here as head of the Michigan Conservatory of Music, when it occupied the old Bagley mansion on the site on which the Statler hotel now stands. The noted teacher, for many years a resident of New York, can find justifiable pride in Miss Cortez's accomplishments, for she displayed a technical equipment which enabled her to present the scholarly and exacting work with noteworthy authority. Her performance showed good dynamic variety, her tone was enervating throughout, and there was musicianly taste as well as skill in her reading. The numerous recalls attested the approval of her hearers.

Mr. Schwarzmann's showy contribution to the program was also handled. His tone is one of and sonically, his

LEONORA

CORTEZ

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"Excellent musicianship and artistic authority."

"Well deserved all the applause she received, which was a great deal."
—R. J. McLaughlin.

National Opera Club Welcomes Von Klenner

Amy Ray Sowards, chairman of the day, was in charge of the April 15 Welcome Home affair, of the National Opera Club, given at the Waldorf-Astoria, to the founder and president, Baroness Katherine Evans Von Klenner. Following the storm of applause and rising of the audience to welcome her taking the platform, Mme. Von Klenner launched into a brief resumé of her world tour, saying she had "travelled on wings of love and was delighted to hear from New York that the National Opera Club was carrying on faultlessly. Now a dozen years old, the organization had now found its second breath." She visited four continents, and wherever and whenever possible talked about the National Opera Club, which, she found, was known. January 6 she gave a dinner to seventy people, and sixty-six joined and paid their dues; a N. O. C. Club choral was



KATHERINE EVANS VON KLENNER.

formed, and a general agenda for the club ensued. In Milan, Selma Seel, a N. O. C. protégé, made her appearance in opera; there she met Leila Troland Gardner and Ruth Bliss, and saw Florence Mulford-Hunt and Mrs. Pauline MacArthur, all members, in Paris. At the close she made a plea to sustain American composers, and, throughout her address, opera in English, American composers, opportunities in this land, all were stressed by her, with many a pointed, witty, or eloquent remark. She said that she is talking in Syracuse, April 22, and in Cincinnati, April 29, on opera. There followed violin solos, well played by Paul Barnard; soprano arias by Charpentier and Cadman, sung with much finish by Yvonne deTreville, with clear high C's and temperamental delivery; an address by Charles Henry Meltzer, who aimed many hits at the Metropolitan Opera regime, as well as at the Juilliard Foundation, he also making a plea that all opera should be sung in the native idiom; a contralto aria, La Mort de Jeanne d'Arc, sung by Ida Geer Weller, which was simply fine; soprano arias by Verdi and Wagner, dramatically sung by Christina de Santi; baritone arias sung by Maxime Borisoff; and the MacDowell Choral of Mountain Lakes, directed by Gena Branscombe, in her own Dancer of Fjaard, Mabel Turner and Bessie W. Ives singing the incidental solos. Accompanists of the day were Rose Bernard, Margaret L. MacBride, Ruth J. Hall, Pirro Paci and Mrs. Janssen. Guests of honor included: Baroness Katharine Evans von Klenner, Mr. and Mrs. F. Harling, Lillian Blauvelt, Alexander Savine, Gena Branscombe, Mr. and Mrs. H. H. Huss, Mr. and Mrs. H. Milligan, Mme. Carlo Polifeme, Josiah Zuro, Charles Henry Meltzer, Florence Turner Maley, Alfred Human, Edyth Totten Fanning, James P. Dunn, Countess J. F. de Castelvechio, Pierre Rochenoire, Harriet Holt Dey, Amy Wren, C. Dugas, Noel Strauss, Betty Gnad, Vincenzo Miserendino, Flora Knapp Dickinson, Fred W. Riesberg, Eva Phipps, Imogene King, Laura Sedgwick Collins, Mabelle Sayle, Etta Hamilton Morris, Mme. Anna Ziegler, board of directors of Women's Press Club of New York, and the board of directors of the National Opera Club of America.

Caselotti's Success in Los Angeles

Guido Caselotti, who since July last has made his home in Los Angeles, Cal., is meeting with enormous success, and his class is as numerous as the one he has held in New York and Bridgeport for the past twenty years.

His first costume recitals given recently in Los Angeles and Long Beach met with instantaneous success, and several of his pupils derived engagements through his teaching.

His daughter and pupil, Marie Louise, whose well developed mezzo-soprano is greatly admired, has made a name in the musical field appearing in numerous recitals and culminating as the only soloist with John McCormack before 15,000 enthusiastic music lovers in the Olympic Auditorium in a mammoth benefit for the Catholic Seminary fund on February 28, when Bishop Cantwell of Los Angeles and Archbishop Hanna of San Francisco presided.

Flattering reports from the Roman press reached this side of the ocean of Mme. Maria Caselotti's success in five performances as Violetta in La Traviata at the Teatro Castanzi in Rome, where her work was called unsurpassable. She recently was the guest of honor at the Politeama Garibaldi in Palermo in Traviata and Lucia.

Mme. Caselotti has received her entire vocal and musical training from her husband, Guido Caselotti.

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N. C. F. M. C. HOLDS CONVENTION IN BURLINGTON

BURLINGTON, N. C.—The tenth annual convention of the North Carolina Federation of Music Clubs was a municipal music convention. It has been the tendency in the State Convention, since the beginning, to bring forward musicians of talent in the convention programs and this was particularly so this year. Little time was given to talking about music, but large space was given to the rendition of musical numbers by local music organizations in the state and by invited guests and artists from the outside. Credit for the success of the convention is due to the program committee, composed of Mrs. W. A. Harper, president; Mrs. J. Norman Wills, chairman, and Mrs. Thomas F. Opie, local chairman. The convention met April 6, 7 and 8, with headquarters at the Alamance Hotel, but was entertained by the music clubs of Burlington, Graham and Elon College as joint hostesses.

Proceeding the meeting of the convention, the president of the State Federation, Mrs. W. A. Harper, gave a delightful luncheon for the board members and honored guests in her home at Elon College. Following the luncheon, the board held its executive session for the recommendation of measures for the future as well as to review the achievements of the year just closed. There was a reception afterwards in the Alamance Hotel, attended by 300 people. Dr. Thomas F. Opie presided.

The Kiwanians of Burlington gave a banquet in honor of the Federation on Wednesday. The hostess clubs gave a banquet in honor of Junior Day on Thursday. Mrs. W. E. White of Graham and Mrs. Thomas F. Opie of Burlington gave delightful teas in their homes. There was also a past presidents' banquet in the Alamance Hotel, Thursday evening, attended by twenty-four presidents. The Chamber of Commerce gave the visiting delegates a delightful drive covering the tri-cities.

The convention was fortunate in the list of distinguished visitors who attended it. Mrs. H. H. A. Beach, composer, and Mary Elizabeth Hunt were present for the first two days. Mrs. Crosby Adams, North Carolina's own composer, was also present for the first two days and gave a delightful address. Irene Williams, lyric soprano of the Metropolitan Opera Company, gave an uplifting and inspiring concert on the second evening. Cora Cox Lucas, president of the South Atlantic District, was present, as was also Mrs. Robert I. Woodside, president of the South Carolina Federation. These ladies added greatly to the convention by their suggestions and by their piano playing. Mrs. J. Norman Wills of Greensboro is active in the North Carolina work, being the honorary president, but she is also a National board member. She was present throughout the sessions and added greatly to the success of the gathering.

On Thursday evening in the Elon College Whitely Auditorium, the Choral Art Club of Greensboro, Charles Troxell, director, and Prof. C. James Velie of the college musical faculty, pianist, gave a delightful evening. Others who took part at the various sessions were: Burlington Music Club; Mrs. Thos. F. Opie, Burlington; Pauline Shoope, Elon College; Greensboro College Glee Club, Prof. G. F. Alexander, director; Mrs. William Spicer, Goldsboro; Mrs.

Crosby Adams, Montreat; Mrs. H. H. A. Beach, Hillsborough, N. H.; Mrs. Robert I. Woodside, Greenville, S. C.; Mrs. J. S. Correll, Charlotte; Nanna Johnson, Winston-Salem; Mrs. Thomas B. Spencer, Burlington; Cora Cox Lucas, Greensboro; Florence Fisher, Elon College; Mrs. J. Norman Wills, Greensboro; Mrs. C. M. Hassell, Charlotte; Mrs. Palmer N. Constable, Durham; Mrs. W. N. Huff, Charlotte; Seventh Grade Public School children, Burlington, Elizabeth Fulton, director; Juvenile Musical Club, Elon College, Zenith Hurst Velie, director; Josephine E. LaPrade, Durham, and a special program of sixteen numbers from as many junior clubs in various parts of the state. Edwin M. Steckel of Gastonia gave a delightful lecture with illustrations entitled: A Journey Through Melody Land. Addresses were also made by Mrs. Adams, Mrs. Beach, Mrs. Lucas, Mrs. Woodside, Mrs. Wills and the president, Mrs. Harper. The subject of Mrs. Harper's presidential message was The Growing Love of Music. Invitations were received from several cities for the 1927 session of the convention, but, after careful consideration, it was voted to accept the invitation of High Point.

C. M. C.

Rip Van Winkle to be Revived

All of Providence is very much interested in the proposed revival of the comic opera, Rip Van Winkle, written by Dr. Jules Jordan, one of America's most distinguished musicians, with a national reputation both as a composer and a teacher. This opera was originally produced in 1897, at that time creating considerable attention. Since then it has been presented in the West and South. Joseph H. Gainer, mayor of Providence, is one of the principle enthusiasts, together with Governor Pothier and Secretary of State Sprague, who have endorsed the idea as a most fitting tribute to so distinguished a musician as Dr. Jordan. D. R. Gebhart, of Peabody College, Nashville, will shortly produce the opera in that city and it is understood negotiations are under way to have Mr. Gebhart go to Providence with his entire cast following the Nashville production, which will be of course under the direction of Dr. Jordan. It is to be hoped that this interesting musical event can be made an actuality. It was in the repertoire of the Bostonian and sung by Alice Nielson, Jesse Bartlett Davis, Eugene Cowles, and Henry Clay Barnabee.

Frances Sebel to Sing With New York Symphony

Frances Sebel, soprano, has been engaged as soloist with the New York Symphony Orchestra and the Freiheit Singing Society for the concert to be given at Mecca Temple on April 24. The society is giving the first presentation in New York of the oratorio, Moshiah Ben Josef by Joseph Shafer, and Miss Sebel will sing the solo part which is the only one in the oratorio.

On April 30 Miss Sebel will give a recital in Jersey City. On her program will be a group of Hungarian folk songs which will be sung in costume and in Hungarian.



GEORGE WALKER,

tenor, who was endorsed as follows by Harvey B. Gaul in the Pittsburgh Post: "There are tenors—and then there are more tenors. Some have to have every line drummed into them; some you dread hearing every line that has been drummed into them. With George Walker, you have a tenor that it is a pleasure to hear. He has that rare thing musical intelligence, i. e., feeling for the phrase, feeling for the word, and feeling for the musical composition. He never muffs the mood nor muddles the intervals and everything that he teaches is treated with musicianship. He has plenty of top and a rich middle register. He knows the meaning of cantabile and he also knows how to effect bravura and climaxes. The church or concert that gets his services will get a man who is not only a vocalist but who is sincerely a singer. There is a difference, and George Walker is it." Mr. Walker is an artist-pupil from the Pittsburgh studio of McClurg Miller. (Photo by Trinity Court Studio.)

Prager to Conduct at Carnegie Hall

Sigfried Prager will conduct an orchestral concert at Carnegie Hall on May 1.

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Most cordially yours,

Maria Carreras

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Facsimile Reprint of Mr. Henderson's Review
of Mr. Melchior's American Concert
Debut on March 30, 1926

THE NEW YORK SUN, WEDNESDAY, MARCH 31, 1926

Melchior as Lieder Singer

Tenor, Heard in Wagner Roles at Metropolitan,
Gives Recital at Aeolian Hall.

By W. J. HENDERSON.

Lauritz Melchior, who has been heard recently as a member of the Metropolitan Opera Company in some of the heroic roles of Wagnerian music drama, gave a song recital last evening in Aeolian Hall. For those who had heard the tenor only in opera the entertainment must have been something in the nature of a revelation. Mr. Melchior, the Wagner singer, and Mr. Melchior, the lieder singer, are not closely related.

The artist began with an opera air from a work by one of his Danish countrymen, and in this demonstrated that he had resources far richer than he had disclosed in the theater, but when he had finished the first number of his second group, composed of lieder by Danish musicians, it was clearly proved that he was a song interpreter of very high rank.

It would be cataloging most of the essentials of song interpretation to go into details in describing Mr. Melchior's art as revealed last night. In the production of tone he showed none of the traits which caused regret at some of his Metropolitan performances. There was beauty of quality throughout the scale. There was an unusual and extremely finished use of head tones, which added immensely to the delicacy and polish of a style distinguished always by fastidious choice in the means of expression. There was an exquisite sense of the melodic line and an admirable justice of phrasing. Indeed, in the artistic structure of the phrasing one perceived the mastery of a singer who was able to spin the tone through long and sustained utterances with confidence born of technical certainty and with a conviction of the purpose of the composer.

In the nuancing of his songs Mr. Melchior displayed sensibility, taste and feeling. But of greater importance were the poetic imagination and the musical instinct discovered in every number. The singer had arranged his program so as to give scope to the full range of his art and he even permitted his audience to hear his interpretation of Vasco di Gama's rhapsody over the beauties of Selika's empire, but it is probable that his auditors were more moved by his deeply emotional and technically excellent delivery of Heise's "Vaagen af din Slummer" and Schoenberg's "Tonerna," two uncommonly good songs.

The truth seems to be that the song recital is Mr. Melchior's real field. Freed from the driving force of the irresistible orchestra, able to govern tempo and dynamics according to his own fine taste and to give play to his great command of vocal color, he can present the interpretations which he has constructed according to the dictates of an artistic intelligence of a high order. Such a lieder singer should be able to make a brilliant concert career in this country and establish for himself a celebrity such as he has acquired in England as well as on the European continent.



Like Caruso!

Says PITTS SANBORN—New York Telegram,
March 31, 1926.

"His voice rang out rich and free, and high notes poured forth with an ease, a fulness and a splendor of sonority not equalled here by any man labeled tenor since the later prime of Caruso."

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LINDSBORG'S FORTY-FIFTH ANNUAL FESTIVAL PROVES AN ARTISTIC DELIGHT

(Continued from page 5)



(Photos by Lundquist Studio)

SNAPSHOTS FROM THE LINDSBORG (KANSAS) FORTY-FIFTH ANNUAL FESTIVAL

(1) A group of those active in the festival: Left to right, first row, Hagbard Brase (director), Carleton Cummings, Mrs. Raymond Havens, Dr. Ernst P. Pihlblad (president), Agnes Clark-Glaister, Sigurd Nilssen, Oscar Thorsen; second row, John Selby (Kansas City Star), Arthur Uhe (concertmaster), Arvid Wallin (organist), Hjalmar Wetterstrom (director of orchestra), Lennard Gunnerson, Arthur Byler; third row, Walter Brown, Mrs. Brown, Oscar Lofgren (dean, School of Fine Arts), Mrs. John Selby, Ellen Strom.

(2) Five visiting artists: Carleton Cummings, Agnes Clark-Glaister, Hagbard Brase, Mrs. Raymond Havens, Sigurd Nilssen.

(3) The Flonzaley Quartet, which opened the festival.

(4) Molly Bernstein, Daniel Mayer (Miss Giannini's manager), and Dusolina Giannini.

(5) Claire Dux, a festival star, with her accompanist, Victor Mermont.



ment of talented students. Mr. Uhe is also a Victor artist and his compositions are published. Mr. Wetterstrom has done good work with both the band and the orchestra. Schubert's Rosamunde overture was given a fine performance, and the accompaniment to Beethoven's E flat major piano concerto was beautifully done. Arthur Byler played the Adagio with good taste and expression, while the Rondo showed technical finish with due regard for the composer's ideas. Sigurd Nilssen proved to be a lieder singer of more than ordinary ability. His is a voice of wide range and beautiful quality. The interpretations of Aufenhalt, by Schubert, and Wiegand, Herzberg, were most interesting. Mr. Nilssen was well received and responded with encores.

CHAMBER MUSIC RECITAL

The recital by the Bethany Instrumental Trio was a strong feature of the week. Arthur Uhe, Arvid Wallin and Hjalmar Wetterstrom make up the personnel of this organization. They have played together many years, which accounts for the superior work presented. They are in demand over the state, having filled many important engagements.

The program Thursday afternoon consisted entirely of chamber music beginning with the trio, opus 70, No. 1, by Beethoven rendered with fine musicianship. Schubert's

Quintet comprised the second part of the program and was played in a finished and artistic manner. Mrs. Walter Brown played the viola part and Lennard Gunnerson the string bass part. The audience showed its appreciation by hearty applause.

GLAISTER-HAVENS RECITAL

One of the high lights of the week was the joint recital by Mrs. Agnes Clark-Glaister and Mrs. Raymond Havens. Mrs. Havens has appeared here in recital and with the Bethany Oratorio Society at different times, and she is a favorite with Lindsborg audiences. Her charming personality, wealth of vocal resources and interesting presentations are always duly appreciated. She starred in Alleluja (Mozart), Adieu forets from Jeanne d'Arc (Tchaikowsky), and Christ Went up Into the Hills (Hageman), receiving hearty applause and responding with encores. Mrs. Glaister possesses a voice of brilliancy and power, well adapted to dramatic roles. She was commanding in the aria, More Regal in His Low Estate, from the Queen of Sheba (Gounod), and also interpreted her other numbers with fine discrimination. Mrs. Glaister also gave encores. Miss Chase of Denver accompanied excellently.

CLAIRE DUX RECITAL

Friday afternoon has come to rank almost equally in importance with the two gala days, Palm Sunday and Easter Sunday. Artists of national reputation feature the program and the venture has proven a success. Claire Dux, a soprano internationally known, was chosen for this year. She excels as a lieder singer. Her work is artistic and refined, full of mezzo-tints and delicate shadings. Especially beautiful were the Schubert and Schumann songs. She was well received and added several extra numbers. Victor Mermont was a capable accompanist.

STUDENTS' RECITALS

The Children's Department, under the direction of Ellen Strom, presented a recital Tuesday morning. Pupils taking part represented the classes of Miss Strom, Mrs. Walter Brown, Winifred Lorimer and Hildegarde Lindberg, consisting of piano, violin and expression. The work showed good training. The following appeared on the program: Jeanette Goodholm, Velma Berggren, Ruth Gibson, Estred Johnson, Virginia Bjorn, Lenora Hawkinson, Jean Zimmerman, Marian Gibson, Lu Ruth Anderson, George Johnson, Bernard Malm, Thelma Olson, Sonja Brase, Gladys Elving, Ruth Thorstenberg, Astrid Lundquist, Helen Jenkins, Malena Jane Berglund, Margaret Wright.

Wednesday afternoon advanced students of the School of Fine Arts appeared in recital as follows: Wilma Batchelor, Johanna Curtis, Paul Allen, Hjalmar Wimblad, Wussel Anderson, Carl Melander, Bereniece Bone, Warren Reitz, Edmond Jarvis, Georgia Buck, Edith Gottfried, Helen Smith.

Laurin Frost, Dorothy Cowles, Adria Slabach, Gladys Dunkelberger, Winifred Lorimer, Maybelle Leonard, Irene Rahm.

MID-WEST MUSIC CONTEST

The Sixth Annual Mid-West Music Contest represented talent from Kansas, Missouri, and Oklahoma. Elimination contests were held Monday and Saturday. Full and half scholarships were awarded first and second places in piano, violin, voice and expression. The following won first and second places: piano—Leith Stevens, Kansas City, Mo., and Evelyn McConchie, Salina, Kansas; violin—Virginia Drane, Kansas City, Mo., and Evelyn Scott, Ottawa, Kansas; voice—Richard Traver, McPherson, Kans., and Kathryn Lange-made, Oberlin, Kans.; expression—Leda Floyd, Ness City, Kans., and Alice Fontron, Hutchinson, Kans.; girls' glee club—McPherson, \$50 cash, Solomon, \$30 cash. The following Teachers of the School of Fine Arts judged the contests: Oscar Thorsen, Arvid Wallin, Arthur Byler, Hildegarde Lindberg, Arthur Uhe, Hjalmar Wetterstrom, Mrs. Walter Brown, Thure Jaderborg, Benjamin Tilberg, Irene Houdek, Hagbard Brase, Geneva Smith, Annie Swenson, Winifred Lorimer.

ACCOMPANISTS

Oscar Thorsen, Arthur Byler, Arvid Wallin, Oscar Lofgren, of the Fine Arts faculty, served as accompanists for the soloists during the week and did their part efficiently.

ART EXHIBITION

The twenty-seventh annual art exhibition, held in connection with the festival, included works by many famous artists. Birger Sandzen, whose canvases of the great southwest have received much favorable comment in eastern exhibits, is head of the art department and sponsor for the exhibits. Through his influence a finer appreciation of art has been fostered in the middle-west. A recent survey showed that residents of Lindsborg owned twenty-three hundred paintings, lithographs and etchings, more than one work of art to each person in the village. This year a Mid-West Art Contest was instituted for grade and high schools, offering scholarships and prizes. In the individual contest, Ruth Johnson, Colorado Springs, Colo., won first place, and Loretta Moore, Oklahoma City, Okla., second place. In the group contest, Pawhuska, Okla., first, and Abilene, Kans., second.

GIANNINI RECITAL

A fitting climax to the musical activities of the week took place on the afternoon of Easter Sunday, when Dusolina Giannini appeared in recital. Lindsborg expected much from the young singer who has flashed across the musical horizon with meteor-like rapidity. Two years ago she was comparatively unknown and today she steps into the ranks of the acknowledged great. A forceful personality, great voice, and a musical temperament which sweeps everything before it! A thrill went over the audience from the very beginning of the program and terminated in an ovation with the last group of Italian folksongs. Miss Giannini was recalled innumerable times and in return gave freely, adding a long list of encores. Molly Bernstein played artistic accompaniments.

Artistically the festival was all that could be desired. Unfavorable weather conditions reduced the attendance considerably; however, Dr. Pihlblad and Jens Stensaas, who bear the responsibility of the festival, report that there will be no deficit. O. L.

Florence Irene Jones Conducts Orchestra

Goldilocks, an operetta in two acts, was presented at the Wanamaker Auditorium, New York, on April 10. Florence Irene Jones conducted the orchestra.

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AN OLD QUESTION: HOW DOES A TEACHER HOLD HIS PUPILS?

By Hans Hess

An old question: How does a teacher hold his pupils? A question the answer to which may spell success or failure to either.

Teaching is not a business but an art. As all art is founded fundamentally on inspiration, and all true artists are temperamental to a greater or lesser degree, it is much more difficult to answer concretely a question that depends so completely on the individual, whereas a corporation that treats its members as a whole, and whose action and reaction can create a success or failure to a great extent depends on generalities.

All great motives in life are based on an unselfish desire to be constructive, to create something that will live for the future, increasing in fineness and perfection. This wish to see the best carried on through the vehicle of a younger generation, who in turn adds its mite to the firm foundation it has acquired under one's tutelage, in turn to pass its knowledge on to the next, and so on till the end, when time alone will create absolute perfection—this is the true basis on which inspiration to instruct is created and on which the bond of sympathy between student and teacher is united.

Through experience one finds himself facing the acute knowledge that he himself is but a student, a student of human nature, who has learned from the pupils he teaches that knowledge which is impossible to gain elsewhere, namely, that no two students are alike. They may be segregated as a whole into classes with certain similar mental and physical characteristics, but where is he who can classify a soul, that indefinable element that marks individuality? Still in some subtle way unknown even to the master, this is accomplished. How, he may not be able himself to con-

ceive. Still, once such an understanding is established, whether actually realized or not, the battle is won, and as a result a mutual appreciation is developed that opens the path to success for the student and a satisfaction and pride on the part of the instructor that seldom fails to result in ultimate achievement for both.

Such a condition itself, however, is not alone sufficient, but practical application must be made of it as well, for many are the pitfalls along the way, particularly in the case of an advanced pupil who is just beginning to realize his (or her) own ability and power. His superiorities, his little vanities, are unbounded. He forgets to whom he owes so much. He has developed temperament. He has gained a little knowledge, and a little knowledge is a dangerous plaything to the present generation. He steps over the precipice, and the great tower that has been built, totters. Will it fall, or will it only settle on to a firmer foundation? Every teacher has had in the course of his career, at one time or other, to sit back and helplessly witness such a catastrophe. After all, no human being is infallible. Such incidents but add to one's knowledge and strengthen one's resources, so that the knowledge thus gained but increases his ability to understand similar tendencies. The result is that each foundation is a little stronger, each new edifice more beautiful, each product of his skill more perfect. He realizes it is the majority, not the exceptional, that must carry on and will give to the future what he himself has helped to create, but always in a bigger sense. For life may not stand still, and his art must also take its part in that great scheme of events we know as progress.

Edward Johnson Delights Boston Audience

Edward Johnson has been one of the high lights among tenors visiting Boston recently. The dailies were unanimous in recognizing in him a singer who not only possesses a voice of rare quality but one who also expounds eloquently, with a fine classical regard for the content of the music and its outline. The Boston Herald attributes Mr. Johnson with having "a voice that has a medium as solid as any baritone's, which leads without break into high tones, full, strong, and sweet, tones free from hint of pinch or bellow or bleat. On every note of his long range Mr. Johnson seems able to pronounce any word resonantly and with clearness. . . . The poet's song from Andrea Chenier he sang poetically, quite as a well bred young man, also a poet, in his fine frenzy might sing it. An Italian boatman's song he sang enchantingly, with a beauty of tone to be remembered and a rhythm not to be bettered." The Boston Transcript declared: "Seldom does an operatic excerpt make such an impression in the concert hall. By voice, manner, inflection, nuance, Mr. Johnson brought the illusion of the opera house to his hearers. With rhythmic driving force, with accents of superlative dynamic vitality, he created tension upon tension, made his hearers one with himself, carried them with him through the impassioned scene."

Lanham's Prize Winning Quartet Heard

The Columbian Quartet, of Washington, D. C., prize winner in a recent competition, was heard, April 10, at the American Institute of Applied Music, Charles Brandenburg and Gwilym Anwyl, tenors, pupils of McCall Lanham, singing solo numbers. The quartet sings with commendable clearness of enunciation, excellent unity and general tunefulness; The Lost Chord (with well sung solo by Raymond G. Moore) was done in remarkable fashion. Works of the XVth Century by Palestrina and Morley, as well as modern works by Rheinberger, Brahms, and the Americans Protheroe, Ambrose, Gibson, Burleigh, and Reddick, were also on the program.

Mr. Brandenburg's range and quality of voice were demonstrated in German lieder, and Mr. Anwyl was programmed for songs by Campbell-Tipton. John C. Smith, bass of the Columbia Quartet, sang The Two Grenadiers with gusto, and Mr. Lanham, excellent pianist that he is, played the accompaniments. The program commemorated the twenty-fifth anniversary of his teaching at the American Institute of Applied Music, and a somewhat similar program was given the preceding evening at St. Paul's Lutheran Church,

of which Mr. Lanham is choirmaster, with Felian Garzia, pianist, and William F. Sherman, organist, assisting.

Tollefsen Trio Back From New Mexico

The Tollefsen Trio has returned from its usual tour in the South, starting in North Carolina and ending in New Mexico. Among the places visited, several being return engagements, were Greenville, N. C. (East Carolina Teachers' College); Daytona Beach, Fla. (Auditorium); Mobile, Ala. (Shell Road Auditorium); Conway, Ark. (Central College); Searcy, Ark. (Galloway College); Arkadelphia, Ark. (Henderson-Brown College); Denton, Texas (College of Industrial Arts); Keene, Texas (Southwestern College); Alpine, Texas (Sul-Ross College), and Messina Park, Texas (State College). As usual their programs were much enjoyed, being enhanced by Mr. Tollefsen's descriptive remarks, a feature much appreciated by college audiences. This was Paulo Gruppe's first trip South with the Tollefsens as cellist, and both his solo and ensemble playing received favorable comments.

The trio played in Poughkeepsie on March 3 for the Dutchess County Musical Association, and on March 6 for the Mozart Society of New York, at the Astor hotel giving an all-Scandinavian program.

Crystal Waters in Concert

On April 6, Crystal Waters, soprano, was the soloist at a lecture given at the New York Historical Society. The speaker was Harold Vincent Milligan, and the subject was Three Centuries of American song. Miss Waters was in costume, and with the splendid selections which were rendered, added considerable interest to this unusual event. Miss Waters is known for her artistic attainment and this concert before the Historical Society was up to her usual high artistic standard.

Johnson and Gordon Heard in Boston

Taylor Gordon and J. Rosamond Johnson were heard in their third concert of the present season in Boston at the Copley Theater on March 28. The Boston Globe wrote: "Negro Spirituals move large crowd. Johnson and Gordon fill Copley in last concert." The Boston Post said: "They aroused enthusiasm." The Boston Herald stated that the audience filled the theater and there were many demands for encores. And again "one was thrilled at the ecstatic beauty of Mr. Gordon singing Stand Still Jordan and Steal

Away to Jesus." The Christian Science Monitor commented: "Again they gave pleasure by reason of their great artistry in this kind of music."

The Boston Transcript said that the public of these two men is growing rapidly. It was perhaps in the closing comment of the music critic of the Boston Globe that the most impressive criticism was written: "After an evening more spiritual than many church services, more dramatic than many plays, more truly musical than most concerts, it would be surprising if there were anyone in the audience who is not now eager for the speedy return of these artists."

Miss Miloradovitch Coming Home

PARIS.—Milo Miloradovitch, American soprano, who made a successful debut in the Liege Royal Opera, is sailing for



MILO MILORADOVITCH,

American soprano, who is winning operatic success in Europe. (F. Celis photo.)

the United States to fulfill a number of concert engagements during the summer. She will return to the European operatic field this fall. N. DE B.

Chamber Music Society Busy

Since its return from a highly successful transcontinental tour, the Chamber Music Society of San Francisco has been kept busy on the Coast, not only playing a large number of concerts from Los Angeles north to Vancouver, but also in the work entailed in playing and judging, with Alfred Hertz and Frederick Jacobi, the sixty-seven string quartets submitted for the prize competition for the Ojai Festival. With its characteristic thoroughness and high artistic ideals, the organization has spent the better part of four weeks in careful try-outs of these compositions submitted from all over the world. Each quartet submitted was thoroughly played and carefully investigated, and the decision was reached after a slow and conscientious weed-out process. The judges were unanimous in their decision. The winning quartet was played on the last day of the Festival at Ojai by the Chamber Music Society.

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Washington Hears Bach Choir

WASHINGTON, D. C.—By invitation of the Friends of Music in Washington the Bach Choir from Bethlehem, Pa., gave a special performance of The Passion According to St. Matthew at the Auditorium, April 6. Approximately 4,000 people attended the rendition of the great choral work, forming one of the largest gatherings to attend a musical event in the Capital's history. In addition to the members of the visiting organization there were approximately fifty members of the Philadelphia Orchestra assisting in the production. The soloists for the occasion were Mabel Beddoe, Emily Stokes Hagar, Fred Patton, Charles Trowbridge Tittmann and Nicholas Douty, who substituted for Arthur Kraft in a last-minute call. The piano parts of the score were taken care of by Ruth Becker, while the organ work fell to T. Edgar Shields. A special choir, trained by Lucy Brickenstein, was used in the opening chorus, Come Ye Daughters, to permit of its correct rendition. As is customary at the Bethlehem Festival the audience joined in the singing of the chorales. Scattered throughout the hall were various church choirs who had been previously coached in these numbers and who greatly assisted in the work. Much credit is due to Adolf Torovsky for his untiring efforts in preparing these groups for the occasion. There is little to be said of the solo parts since the vocalists are all well known as exponents of Bach. To Mr. Douty fell the ungrateful part of the Evangelist. His ever fresh style and intelligent delivery call for new praise, despite the unfavorable circumstances which surround his sudden investiture. Mr. Tittmann, happily acquainted with Washington audiences, proved eminently capable in the part of Jesus. Every visit of Fred Patton gains him additional admirers. His sundry roles were bright lights in a multitude of shining luminaries. The feminine soloists were especially a delight, in that they were practically first-time artists and coupled their debuts with very excellent vocal demonstrations. Judicious cuts on the part of Dr. J. Fred Wolle permitted the opus to be given at one sitting. His conducting, marked by his enthusiasm, energy and knowledge of the subject matter, resulted in a performance approaching the ideal of perfection. No audience of the year has been as musically elect as that which attended the St. Matthew Passion.

T. F. G.

Thomas J. Kelly Interpreter of Young People's Symphony

The newspapers of Cincinnati, with headings and pictures, certainly compliment Thomas James Kelly most highly on his recent return to the work of interpreting the Young People's Symphony Concerts for the Cincinnati Symphony Orchestra. One of the papers which printed Mr. Kelly's picture with the headlines, "Called back to be interpreter," above the article, goes on to say: "Thomas James Kelly, who has for a number of years won popularity with Cincinnati's young music-lovers, as interpreter of the Young People's concerts, will return to that role at the concert to be given at the Emery Auditorium next Tuesday afternoon by the Cincinnati Symphony Orchestra. Kelly had declined a reappointment to the position this year, because of the greater demands for his time for coaching and teaching voice. When illness made it necessary for Nellie I. Tallentine to cancel her engagement to interpret the works, Kelly was persuaded to step into the breach."

William Smith Goldenburg, of the Cincinnati Enquirer, said in his paper after the concert: "The auditorium was crowded. In fact, every seat was occupied and many stood at the rear of the hall. The size of the audience and the enthusiasm displayed was encouraging to older persons who attended and who believe that the rising generation can be imbued with reverence for the musical classics only through such careful preparation and education as that provided by the young people's concerts. . . . Thomas James Kelly has a happy faculty of getting close to the heart of his youthful listeners. He gives them a great deal of valuable information in story form. . . . Yesterday's concert was distinguished for the very lucid explanations of the music played as given by Mr. Kelly. Obviously he had given the subjects of his lecture much thought. So responsive were the children to the remarks of the lecturer that the thought which persisted in the mind of the critic was 'that older folk might also profit by being enlightened in regard to certain obscure facts concerning the music that is played at the regular concerts.'"

Murdoch and Sammon in Sonata Evenings

William Murdoch, English pianist, in collaboration with Albert Sammon, violinist, recently completed a series of four sonata evenings in Wigmore Hall, London. These two fine artists gave performances which impressed by the complete sympathy and understanding that existed between them.

Their choice of modern works was admirable and fitted in with the older masters, never disturbing by a too violent break the principles of structure and form. The moderns were represented by Alfano's sonata in D (a first performance in London); Delius' sonata, No. 1; Elgar's sonata in E; Respighi's sonata, and, for the last program, an entire group of moderns—Ireland, Pijper, Howells, and Goossens.

The Daily Telegraph summed up the series by saying: "The recitals showed the two players at the top of their form and in complete accord regarding every ideal of interpretation, so that whether in the old or the new music, we had an ensemble that was well-nigh flawless."

Dupré Appointed Professor of Organ at Paris Conservatory

The Ministry of Fine Arts of the French Government has confirmed the election of Marcel Dupré as professor of organ at the Paris conservatory, to succeed Eugene Gigout, who died December 9. This position Marcel Dupré has won for himself in the organ world, putting him in the line of succession at the conservatory, already made famous by such men as Franck, Guilmant and Widor. Dupré has been occupied in building a new home at Meudon, with a music room to contain an unusual organ, constructed after his own design. He has been holding master classes, where pupils have enrolled from America, Canada, Poland, England, Belgium and other parts of the world. Further, he has been playing a heavy series of recitals in England and on the continent.

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HOW TO BECOME A GOOD SINGER

By Lazar S. Samoiloff

What is necessary to become a good singer? Being a golfer I might compare the artistic vocal game to a game of golf, which demands three abilities; to drive, approach, and putt. Weakness in any of these points may make one lose the game to his opponent; so it is in the art of singing. The three things required here are: talent, correct schooling and right introduction.

TALENT

What do I understand by the term "talent"? Voice material of healthy, pleasant quality, intelligence, a good ear for music, patience, perseverance and sincere love for music, with willingness to sacrifice for it. If any of these requisites is missing, one can expect failure.

CORRECT SCHOOLING

An excellent diagnostician is necessary to ascertain what type of voice a singer possesses, and what branch of singing will best suit that type of voice, personality and temperament. Voice placement should give a singer perfect enunciation, and not force the voice, but develop possibilities for self-expression. Concentration and the ability to forget oneself must be taught; the spirit and inspiration must be kept up at all times. My teacher used to say that a singer must be prepared to meet nine-hundred and ninety-nine disappointments. The thousandth time he or she becomes an artist. So, the singer must overcome the nine-hundred and

ninety-nine disappointments, and continue with diligent work. Many disappointed students belong to that class of people who believe in the golden castles promised them in the shortest time, and when they start working they discover it is not an easy thing to become a worth-while artist, and so they give up in despair, explaining their failures, at times, with some very interesting invented stories.

RIGHT INTRODUCTION

A pupil must be introduced to the public only after he or she is well prepared. It is necessary to select the right place of introduction and the right program or role in which the pupil will be able to show his strongest points, and not overrate his ability.

Many young aspirants do not go farther than their first appearance, because accidental destructive criticism kills their desire to go farther. If the artists would only consider that the critic is human, and not perfect himself, they would not give up, but, on the contrary, continue their work, and prove their ability and succeed.

ARTIST'S CAREER

There are so many discussions pro and con a singer's career, that I thought it may be of interest to some aspirants to know my point of view on this most interesting subject.

Many doubt the usefulness of selecting the art of singing as a profession, giving as a reason the overflow of artists

seeking employment, and not succeeding, because of the lack of opera houses. I absolutely disagree with this point of view.

The managers of the few opera houses and better class of operettas are paying big salaries to artists, not because they enjoy doing so, but because there are no others to replace them. If there were more such members of the profession our generalissimo, Gatti-Casazza, and other managers would engage them immediately.

The so-called "artists" walking Broadway and complaining of lack of employment, are, with few exceptions not up to the standard. Most of them have no repertory and no experience.

Good singers create employment. If one of our able managers with opera company aspirations (there are a number now in New York) could see the possibility of collecting a number of first-class singers and a chorus for an opera company without being compelled to pay enormous fees to big stars, such a company would easily be arranged. Such an enterprise could exist, and pay good dividends after a time—and for the start, our dear opera god-father, Otto Kahn, would surely come to the rescue—so he promised, and he keeps his promises.

OPERA SCHOOLS

Opera schools should be organized. These would do more good than opera houses and would be less expensive—schools with stages, with small orchestra, to give to the students prepared to appear in a role the chance to sing before audiences with ensemble and show their abilities. Young artists with a couple of arias run to the Metropolitan Opera House, which is the finest opera house in the world since Mr. Gatti-Casazza took the reins in his hands, to get an engagement. In the name of goodness, what do they expect to do there? They expect to be taught repertory, acting, and have the stage practice before the most critical audience in the world. Because Gatti-Casazza once in a while engages a young artist with exceptional talent, this should not lead one to believe that the Metropolitan Opera is an opera school.

I have been asked to express my opinion about free scholarships to talented students. If a vocal teacher finds a really talented student, who, in his opinion, can realize a career, if developed, but has not the means to study, the self-respecting teacher must help the student. Many of the famous artists would be missing from the artist list if they had been refused a helping hand. But why schools should open their doors to teach pupils free of charge, when many of them can afford to pay for their lessons, I cannot understand.

Three Opera Companies Reengage Trevisan

Vittorio Trevisan has been re-engaged for the fourth consecutive season at Ravinia this coming summer. After the season at Ravinia, Trevisan will go to San Francisco to

TUDOR DAVIES

WELSH TENOR



in
America
February
March
April
May
1927

In England 1925

Manchester Guardian—

"Mr. Tudor Davies had such marked triumphs in the recent opera season that it is scarcely necessary to say that he sang the tenor part of 'The Messiah' gorgeously. He began well, continued well, and wound up with a great performance of 'Thou Shalt Break Them,' which he made brilliant enough without indulging the usual spurious high notes at the close." S. L.

Daily Telegraph—

"Puccini's music invariably seems to suit this singer, and he can breathe something like passion into his voice without any apparent expenditure of effort."

Evening Standard, London—

"Last night Mr. Tudor Davies took his top notes—and took them flawlessly."

Manchester Guardian—

"The part of Hoffman has, we think, never been sung so finely here as by him."

Liverpool 1926

Daily Courier—

"It is doubtful whether a finer example of operatic singing has been heard in Liverpool than that given by Mr. Tudor Davies as the Duke of Mantua in Rigoletto."

Leeds—

"Mr. Davies is singing better than ever."

Yorkshire Observer—

"In the title role Mr. Tudor Davies sang excellently and acted with a keen perception of the underlying significance of his part."

Yorkshire Observer—

"Mr. Tudor Davies sang the part of Pinkerton with great effect, and was at his best in the lovely duet with Butterfly in the first act."

Liverpool Post—

"As a piece of operatic vocalism there was nothing finer than Mr. Tudor Davies's effort as the Duke of Mantua."

Scotsman—

"Mr. Tudor Davies as the painter sang the music of the part with an exquisite quality of tone and feeling, and reproduced the varying moods of the character, the gaiety and tenderness of the opening scene, the desperate defiance of its successor, where he is tortured, and the contemplative melancholy of the beginning of the third act with real conviction."

Liverpool—

"His fine singing, clear enunciation, and dashing interpretation of the gay libertine made him the most striking figure in opera seen in Liverpool for a long time."

WHO IS TUDOR DAVIES?

He was born in South Wales and studied music under Mr. David Evans at Cardiff University, afterwards in London with Gustave Garcia. He made his first appearance in opera at the "Old Vic" in London, when he attracted great attention, and was immediately offered an engagement to sing leading tenor roles with the British National Opera Company. Mr. Davies has sung at the Royal Opera House Covent Garden Command Performances with Dame Nellie Melba, and he has appeared as chief soloist at all the leading Festivals in England, Scotland, Wales as well as a number of appearances on the Continent particularly in Paris.

In Paris 1925

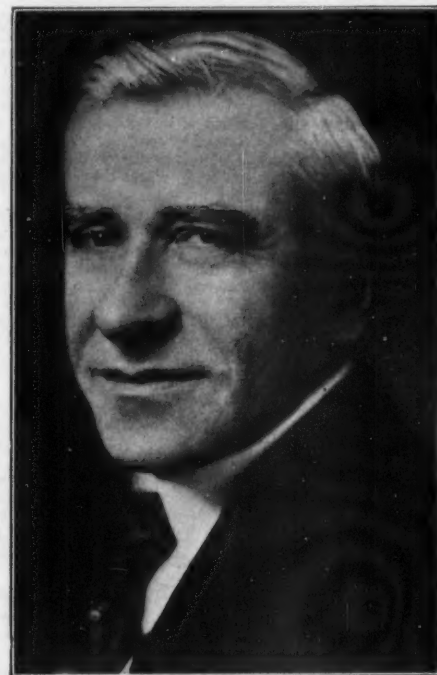
"Mr. Tudor Davies, the famous Welsh tenor, sang at the Paris Musical Festival over the week end. He took part in the performance by the Leeds Choral Union of 'Dream of Gerontius,' Sir Edward Elgar, the composer, conducting. A French music critic states that Mr. Davies received a magnificent reception."

"Mr. Tudor Davies, in the famous aria from the 'Stabat Mater,' Cujus Animam filled the house with the strong feeling of the plaintive music. In reply to the prolonged tempest of cheers, the singer very kindly repeated the work."

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VITTORIO TREVISAN.

appear in many of his leading roles with the San Francisco Grand Opera Company. He has just been re-engaged for the fifteenth consecutive season with the Chicago Civic Opera. As heretofore, his vocal studios in the Fine Arts Building, Chicago, will remain open throughout the year.

La Forge-Berumen Studios

A special Easter program was broadcast by the La Forge-Berumen Studios on April 3 through station WOR. Jane Upperman, coloratura soprano, opened the program; accompanied by Myrtle Alcorn. This was Miss Upperman's first appearance on a La Forge-Berumen radio program, but she has been heard many times through stations in the Middle West. In her final number, Lo Here the Gentle Lark, by Bishop, she was accompanied on the flute by Harry Thorn. Gil Valeriano, the popular young Spanish tenor, was heard in a group of favorites, Alice Widen accompanying. The program was concluded by Gretchen Altpeter singing I Know That My Redeemer Liveth from The Messiah, Phoebe Hall, pianist, was heard in a group of interesting numbers.

Charles de Harrack a Leschetizky Pupil

The MUSICAL COURIER recently published a list of Leschetizky pupils, and in a letter from Charles de Harrack he states that under the letter "L" Charles P. de Lafeuillieu should have read Charles P. de Laufmann, the name under which he went at that time. Mr. de Harrack's name was listed under the letter "H" as Charles M. Harrack instead of Charles de Harrack.

CONCERT MANAGEMENT
ARTHUR JUDSONK
A
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I
N**BRANZELL****CONTRALTO**New York Recital
January 27, 1926

"Karin Branzell, the versatile Swedish contralto who saved a Metropolitan 'Walkure' in Brooklyn last year, when two sopranos in turn became voiceless and she stepped from Fricka's role to Brunhild's in the last act, made her first recital appearance here last evening. The tall, supple figure in low-cut black, and chain of brilliants, with the girlish smile and cropped hair, made her audience her friends before a note was sung. Her voice of muscular firmness and warmth throughout its wide range served her in a carefully chosen program."—*New York Times*.

"Her recital was one to be remembered with distinct and unusual pleasure."—*New York Herald Tribune*.

"A mellow and thrilling voice is the possession of this singer. Her singing is thoroughly intelligent and her presence well poised."—*New York World*.

"Mme. Branzell has one of the most beautiful voices in opera . . . with great dignity and with sound musicianship she presented songs of Brahms, Schubert and others. She sings with great care and with a fine vocal polish in concert, as in opera. She is artistic. There were no operatic mannerisms to be found in her singing or stage deportment. . . . She presented a stunning stage picture."—*New York Evening World*.

"Her fine stage presence, familiar of aspect to opera-goers, lent itself with engaging effect to the more bare and conventional setting of the recital platform. Her admirable attributes of operatic voice and musical intelligence adjusted themselves with ease and much artistic taste to the narrower confines of song interpretation."—*New York Sun*.



Photo by Nicholas Muray

With the Metropolitan
Season 1926-27

A typical tribute to the Swedish contralto's voice, histrionic ability and personal decorativeness followed her appearance on February 17 as Venus in "Tannhauser." W. J. Henderson wrote in the *New York Sun*: "Mme. Branzell's Venus was excellent; admirable vocally, impressive physically and sung with rich golden tone." Lawrence Gilman in the *Herald Tribune* spoke of her "warmth and plasticity." Samuel Chotzinoff in the *World* found her "ravishing, vocally and histrionically," and Irving Weil's verdict, recorded in the *Journal*, was that "Karin Branzell is indeed the best Venus seen and heard on the stage since the stirring days of Olive Fremstad."

Every other role in which Mme. Branzell has appeared has found the critics and public equally enthusiastic. The *Sun* considered her Amneris in "Aida" "the overshadowing interest of a spirited performance." The *World* was impressed by her "beautifully sung Erda" in "Siegfried." The *Philadelphia Public Ledger* hailed her as one of "the small group of really distinguished and beautiful Brunnhildes, lovely to look at as well as to hear . . . a rare combination of personal charm and a ruling intelligence." And Leonard Lieblich in the *American* praised her "warm-blooded and richly colored Brangaene" in "Tristan" . . . to mention only a few notices among many.

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NEW YORK CONCERTS

(Continued from page 12)

Bach and Buxtehude, these exclusively made up the program. A brilliant tour de force was the close of Buxtehude's Toccata, while the various chorales and preludes by Bach on hymn-tunes known to all Lutherans were heard with real attention. Perhaps the climax of the whole affair was Reclin's improvisation on an old choral, in which he tastefully used all resources of the organ, including harp, chimes, a final melody in the pedals, with exciting trill high on the organ keys, and all this bringing him much applause.

Oscar Ziegler

Oscar Ziegler, the Swiss pianist, gave his second recital of the season at Town Hall, on April 14, presenting an interesting and well arranged program before a large and appreciative audience. His offerings included Tausig's arrangement of the Strauss waltz caprice, One Lives But Once, his own arrangement of Johann Jacob Froberger's toccata in D minor, five bagatelles by Beethoven, three pieces by Walter Schultheis, two by Othmar Schoeck, numbers by Schumann and Mendelssohn, Respighi's arrangement of the G minor prelude and fugue by Frescobaldi, and Scriabin's seventh sonata. As at his first recital Mr. Ziegler demonstrated that he is well equipped technically and possesses sterling musicianship.

Banks' Glee Club

A thoroughly interesting program and one which was well rendered was that given by the Banks Glee Club at Carnegie Hall, on April 14, conducted by Bruno Huhn. This was the final concert of the forty-seventh season of this male chorus, the personnel of which is drawn from New York's financial

district. The club presented the Sailors' Chorus from Wagner's Flying Dutchman and the Schubert-Kuntze Serenade for its first group. Their varied selections also included an Old English air arranged by Moffat and numbers by Moniuszko-MacDowell, Wilfred Shaw, Foster-Smith, Thomas Shepard, Work-Parks and Rhys-Herbert, concluding the program with the Pilgrims' Chorus from Tannhäuser, Wagner. Mr. Huhn has worked indefatigably to put the chorus on a high artistic level, and that he has succeeded was evident from the fine manner in which the men responded to his baton. The shading was excellent, there was a precision of attack and the voices blended beautifully.

Mr. Huhn is to be congratulated for presenting such excellent artists at this concert as Joanne De Nault, contralto; Catherine Wade-Smith, violinist, the winner of the National contest held by the National Federation of Music Clubs in Portland last June; Walter Hansen, pianist, and Dr. J. Christopher Marks, organist, all of whom well deserved the plaudits of the audience. William J. Falk was the accompanist for this concert.

The Brahms Club

The Brahms Club of New York, Leo Braun, conductor, gave its annual concert at the Waldorf-Astoria Hotel on April 14. This women's chorus, which reflects decided credit upon its conductor for splendid ensemble singing, gave a highly interesting and varied program of Italian, French, German and English choruses. The program began with O del mio (Donaudy), Fa la Nana Bambin (Sadero) and Durante's Danza, Danza. Marcel Salinger, baritone of the Vienna Opera, assisting soloist, was heard in Arioso De Benvenuto (Diaz). The Club's second group included arrangements by Mr. Braun of Psyche, Cigarette Chorus (Carmen), Over the Steppe, and Vidal's Habanera. They were later heard in arrangements of Brahms' Waldesheimlichkeit, Meine Liebe ist Grün, Brahms' An Die Musik, and Schumann's Wenn Ich Früh in den Garten geh. Mr. Salinger concluded with Brahms' Verrath and Braun's Meiner Mutter, a touching composition, dedicated to his mother, and also gave several encores; Mr. Braun accompanied him.

The chorus, which sang with infectious enthusiasm, acquitted itself with telling effect, making accurate attacks and releases, with parts well balanced and excellent tonal quality. The concluding group included Bergh's Melican Man, Burleigh's Go Down Moses, Deep River, Swing Low, Sweet Chariot, and Time of Parting by Hadley. A small orchestral combination accompanied many of the numbers and Judah Weitzman played splendid accompaniments for the choral works.

APRIL 15

Haarlem Philharmonic Society

The last of the Haarlem Philharmonic Society matinees took place in the ballroom of the Waldorf-Astoria on April 15. The artist presented on this occasion was Lucrezia Bori. It is needless to say there was a capacity audience and the enthusiasm was such as should have satisfied even the popular Miss Bori. Her program, as always, was one offered for the enjoyment of concert goers as well as operatic fans. It comprised the arias, Depuis le Jour, from Louise, Un bel Di Vedremo, from Butterfly, and, as an encore, the Bird Song, from Pagliacci. There were also songs by Donaudy, Glazounoff, Falla, Piere and Novello. Miss Bori sang every number with faultless technique and a smooth flowing quality of tone production—one of the chief assets of her great art. Then, too, she has always a fine sentiment and intensity of portrayal, which, while convincing and stimulating, are never overdone. It is truly a great artist who can achieve the position which Miss Bori holds in the musical world and keep it, always giving of her best. She was likewise a delight to the eye.

Frederick Bristol ably assisted the soprano as accompanist and artistically interpreted some solo numbers. The next season of the organization will open auspiciously, as Tito Schipa is already announced for the first November meeting.

Singers' Club of New York

At Aeolian Hall, April 15, the Singers' Club of New York with the assistance of Nevada Van Der Veer, contralto, and George Walker, bass, gave a truly delightful program, comprising numbers by Protheroe, Von Othergraven, Adams, Murhison, Friml, Handel, Brahms, Reddick, Williams, and Sullivan. The chorus of a hundred voices was led most capably by Alfred Y. Cornell, who has been able to train them to a point where the tone is a beautifully blended one, capable of fine climaxes and excellent nuances. There is no break between the sections, the tenors having a lovely mellowness of tone. There were incidental solos by Messrs. Inglee and Voorhees. Mme. Van Der Veer sang a group of solos and one solo with chorus accompaniment. Her voice was of a singularly sonorous quality. It is one which is particularly adapted to the interpretations of such numbers as Brahms' Rhapsodie. There was deep sincerity in it, and a fine vocal line. Mr. Cornell and his band of singers were heartily applauded by a large and enthusiastic audience, which seemed to enjoy every number on the program.

APRIL 16

Hannah Klein

Hannah Klein and Irene Peckham, the two winners of highest awards in piano playing during the New York Music Week contests of 1924 and 1925, both pupils of Carl M. Roeder, exemplify in highest degree the attainment of the young, talented and determined American girl pianist of the period. The latter's recital of April 9 was duly noted in the MUSICAL COURIER; Hannah Klein's recital of April 16, in the Knabe Salon, found every seat taken, and that greatly talented young girl showed real artistry, musical warmth, and gratifying progress in piano playing since last heard. Her Beethoven sonata was played with technical clearness and poise, and seven Chopin preludes and studies were unusual in her carrying out of the composer's intention as to poetic interpretation; the final Chopin scherzo in B minor had big bravura and dramatic moments, unexpected in one of her youth. Of the final group of bravura pieces, Brahms' Capriccio in B minor was remarkable for its staccato, of a finesse and complete control seldom heard. Indeed, throughout the affair Miss Klein's clean execution is the paramount memory, so that her closing Nails Waltz (Dohnanyi's trans-

scription) was a fiery collection of scintillation, sparks and flashes of brilliancy. A bouquet of tea roses and five boxes of flowers were handed her amidst much applause.

Rutgers College and N. J. College for Women Choral Clubs

The third annual concert given by the combined University Choral Clubs of Rutgers College and the New Jersey College for Women attracted a good size and most appreciative audience at Aeolian Hall on April 16, when, under the efficient direction of Howard D. McKinney, the men and women, both independently and together, presented a program of considerable difficulty and gave it well indeed. First honors should go to the women, both for politeness' sake and because their singing was on so high a plane of excellence that many in the audience showed no little surprise. It is something of a rarity to hear the choral club of a women's college in public concert, and then they seldom prove as interesting as the men. Nevertheless, on this occasion one could not but praise the excellent quality of voices and particularly their enunciation. And the men, too, deserved no little credit for their excellent singing, especially when one considers the type of program they had undertaken. To Mr. McKinney without doubt is due chief praise for this accomplishment for all showed the result of patient study and many rehearsals. The principal soloist was Jean Knowlton, soprano, who, with her delightful voice aroused great enthusiasm among her hearers and was obliged to add extra numbers as well as repeat several of her selections. Harold Lambert, '24, was the second soloist, and he, too, was heartily applauded. The program in full follows:

Prayer of Thanksgiving (Dutch Folk Song), O Bone Jesu and Gloria Patri (Palestrina), Ave Maria (Vittoria), Hospiodi Pomilui (Lvovsky), sung by the combined clubs; Folk songs—Waters Ripple and Flow (arr. by Deems Taylor), O, Volga Boat Song, sung by the men's club; The Spring Time of the Year (arr. by Vaughna Williams), and Dance Song (Czecho-Slovak) sung by the combined clubs; Spanish Folk Songs—Bulerias Sevillanas—Andalusian Dance, Elegia Eterna (Granados), Zambonga (Filipino), Bartillito (Costa Rican, Arr. Frank Bibb), En Cuba (Cuban, Arr. Frank La Forge), Miss Knowlton; Fulfillment and Will o' the Wisp (Charles G. Spross), women's voices; Lochnivar (William G. Hammond), Mr. Lambert and Rutgers Glee Club; O Mistress Mine (Quilter), My Candle (Susan Dyer), In My Soul's House (Howard McKinney), Nightingale Lane (Alice Barnett), The Mocking Bird (Howard Brockway), Miss Knowlton; Death on the Hills and Serenade (Elgar), I Hear America Singing (Harvey Gaul), and May Day (Stevenson), sung by the combined clubs.

A Spiritual Evening

On April 16, at Town Hall, there was singing of Spirituals for the benefit of the Manassas Industrial School. The artists who volunteered their services were Paul Robeson and Lawrence Brown, Alexander Gatewood, J. Rosamond Johnson and Taylor Gordon. Mr. Robeson and Mr. Brown did not appear owing to Mr. Robeson's illness. This left J. Rosamond Johnson and Taylor Gordon to provide most of the program, which they found no difficulty in doing. Unless one had heard these men singing spirituals with Mr. Johnson at the piano, one could never have formed an idea of what spirituals really are. Such songs as Didn't My Lord Deliver Daniel, Singin' With a Sword in Ma Hand, The Land of Gideon have an irresistible fascination, sung as these artists perform them. Alexander Gatewood sings very well, but listening to him after hearing Messrs. Johnson and Gordon one realizes how much the performer has to do with the success of a Spiritual. There was a large audience which kept Messrs. Johnson and Gordon singing until they must have been tired.

Charles Hubbard

Charles Hubbard gave the first of his series of three song recitals at the 66 Fifth Avenue Playhouse on April 16, before a very appreciative audience. His program was chiefly French, with foreign additions in the shape of things by De Falla, Stravinsky and Griffes. A good many of the songs, especially the amusing ones of the ultra moderns, had to be repeated. Mr. Hubbard is past master of the modern French style and does these songs exactly as the composers must have intended that they should be given. In fact, he has sung them—most of them, at least—to the accompaniment of the composers. It is the sort of music that it will take a long time for the general American public to grow accustomed to, but it is the best of its kind, and it is an education as well as a pleasure to hear Hubbard do it with the affectionate understanding he evidently puts to his task.

APRIL 17

Harvard Glee Club

An interesting program was presented to an interested audience, April 17, in Town Hall, by the Harvard Glee Club, lately in the public eye because of its refusing to participate in the annual University Glee Club contest, allegedly because of the "inferior" quality of the test-song. The sixty singers, under the baton of G. W. Woodworth, acting conductor (Dr. Davison is in Europe), sang Fair Harvard, the audience rising, followed by three Plain Songs, the same being in Latin; Allegri's Miserere (about 1600), with contrasting tone; a Bach motet with piano and organ accompaniment (by F. W. Ramseyer and L. P. Beveridge), and Rachmaninoff's Cherubim Song, giving out fine tenor high B's in the last named. Gounod's Bacchantes' chorus showed the Bostonese English, with broad A's in "Entrancing," "Dancing," etc., so broad in fact that these words almost rhymed with "Crowned"! Antiphonal effects, between solo tenor voices and chorus in Holst's Hindu hymns, expressing fire, dying, storm and battle—these were the high lights of the club's singing, although the extreme staccato of Indra was unmusical. The humor of Galway Piper, with brilliant piper-effect in the piano duet accompaniment; the feeling of Gute Nacht (but please, fellows of the H. G. C., don't pronounce Schlummer as if it rhymed with slumber), and the final Turn Ye to Me (with agreeable solo by C. R. Gordon), all made effect. Tremendous power, with explosive climaxes, came in the Coronation Scene from Boris Goudonov, the piano chimes and carillon effects of the duet-accompanists

(Continued on page 24)

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NEW YORK CONCERTS

(Continued from page 22)

increasing the brilliancy. Works by Saint-Saëns, Brahms and Handel closed the concert.

Harold Bauer played a Bach Partita, at times ingeniously imitating the harpsichord for which it was written; Schumann's Arabesque, and Brahms Rhapsody, all with such finish and charm that everyone listened absorbedly; later he gave a performance of Chopin's scherzo in C sharp minor, which was dramatic, poetic, indeed, all things in one; after each appearance the audience expressed great appreciation of his particular style of piano-playing.

Granberry Piano School

It was a pleasure last Saturday morning to see the huge main floor of Carnegie Hall packed to capacity—and mostly with children—for the concert given by pupils of the Granberry Piano School. The program also was broadcast over WEAF, thereby enabling thousands of others to enjoy the music. George Folsom Granberry, the director of the school, believes that preliminary experience in appearing before the public gained by artists in their student days has been of tremendous value to them. He is of the opinion that this method of procedure is not followed extensively enough, and therefore it is one of the aims of his school to present programs such as that of last Saturday in order to give pupils an opportunity to appear before the public, to play together and to gain poise and experience.

There were so many participants and the program was such an extensive one last Saturday that it would be inadvisable at this time to comment on individual offerings. The majority of the selections were ensemble numbers, there being seven grand pianos on the stage, but there also were solos by about ten pianists of various ages, a number of them displaying decided talent. These soloists were pupils of Dr. Elsenheimer, Mr. Granberry, Miss Mount and Mr. Clement. Some of the youngsters participating in the program were not more than six or seven years old, and all of them apparently thoroughly enjoyed gaining their "preliminary experience." There also were two transcription numbers—the Enke Hungarian Dance, written in D minor and played, at the request of some one in the audience, in A sharp minor, and the Lynes Huntsman's Horn, written in G flat major and played in D major and F sharp major. The final number was Weber's Invitation to the Dance, played by the older students at seven pianos, three at an instrument. The program was varied by having Mary Craig, soprano, assist the students, singing the Waltz Song from Romeo and Juliette and several songs. She was well received.

Samuel Ljungkvist

Samuel Ljungkvist, tenor, and Grace Kerns, soprano, were heard in recital on April 17 at the Studio Guild, Steinway Hall. Mr. Ljungkvist sang as his first number Israel, by Ada Weigel Powers, with the composer at the piano. The song was heard for the first time, and in manuscript form. This beautiful poem of Edgar Allan Poe's was originally written for dramatic tenor with orchestra—an unusually interesting composition, which delighted the capacity audience. The second group offered by Mr. Ljungkvist contained: Total Eclipse (Samson), by Handel; Time Was When I in Anguish Lay, by Griffes; May Day Carol, by Deems Taylor, and Hills, by La Forge. Mr. Ljungkvist was in particularly fine voice on Saturday and his interpretation of this varied program was excellent. This special recital was



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Violinist

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Steinway Hall, New York Packard Building, Philadelphia

in connection with the exhibition of painting and sculpturing, which is being held at Studio Guild.

Rotary Club Concert

On April 17, the second annual entertainment of the Rotary Club, of New York, was held at the Manhattan Opera House. A long list of artists contributed their services to a delightful evening. Among those representing the concert stage were Edmund Burke, Metropolitan Opera bass, a Rotarian himself, with Berthe Rich at the piano, and Rudolph Polk, violinist.

Oratorio Society of New York

On April 17, at Carnegie Hall, Bach's Mass in B minor was heard in New York for the first time in years. It was given by the Oratorio Society of New York with the assistance of Olive Marshall, soprano; Grace Leslie, contralto; Lewis James, tenor; Frazer Gange, baritone, and Mischa Mischakoff, violin, as soloists, and the chorus of the Society and the orchestra of the New York Symphony Society. Albert Stoessel conducted.

There is probably no composition in the literature of liturgical music that remotely compares to the Bach B Minor Mass either in loftiness of conception, majesty of effect, or fidelity to the central motif in every detail. It is a work of tremendous difficulty for the performer. Bach apparently had little patience with vocal limitations, treating his vocal passages instrumentally. The four principals, however, were especially to be commended not alone in surmounting their technical difficulties but also in demonstrating at the same time a fine fluency, clarity, and homogeneity of feeling and balance.

The chorus showed the effects of arduous training. It is said that over forty rehearsals were held in preparation for this event, starting last fall and continuing intermittently throughout the musical season. Somewhere, somehow, during the course of that long preliminary training period, the very spirit of Bach seemed to have been instilled into that chorus. For example, few more beautiful things have been heard in oratorio work than the choral, "Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est," which was sung with the terrible repression of a great and irremediable grief. Albert Stoessel conducted with his usual finesse and fidelity to the text, as well as the spirit of the Bach opus.

APRIL 18

Young Men's Symphony

On April 18, the Young Men's Symphony Orchestra, founded by Alfred Lincoln Seligman and now in its twenty-fourth year, gave its Aeolian Hall concert under the capable direction of Paul Henneberg. The young men showed the result of his thorough training in Der Freischütz overture, Beethoven's eighth symphony and Smetana's Vltava. The soloist was Sol Ruden, who played the Bruch concerto very well indeed.

Mischa Elman

The Elmans, Mischa and Liza, appeared in something of a joint program at Carnegie Hall, on April 18. This was announced as Mischa Elman's last recital for a period of about three years. Mr. Elman's program was a rather conventional one, and many of the numbers were by no means new, but what matters this when it is Elman who plays them; they are ever fresh in their sentiment, especially so when the violinist's moods are so varying as they were on this occasion. Then that luscious tone is always there, a tone that makes one forget the importance of a flawless technique. The violin under his fingers spoke eloquently in all his selections; he was indeed in capital form, and the huge audience at the close demanded a goodly number of encores. The program comprised Beethoven's sonata in D, the Bach Chaconne (unaccompanied), proving the violinist's understanding and mastery of polyphonic problems; arrangements by Franko and Joachim, and excerpts from Ernest Bloch's Baal Shem and Saint-Saëns' Rondo Capriccioso. In the sonata Miss Elman aided the violinist in a musicianly interpretation in which there were excellent balance and adjustment of instruments. Josef Bonime furnished the accompaniments for the balance of the concert.

Boris Levenson

At the Little Theater, on April 18, Boris Levenson, composer, gave a concert entirely of his own compositions. He



HINSHAW'S MOZART FESTIVAL

This is William Wade Hinshaw, who has devoted his time and energy for many years past to the production of opera in English. He has been engaged by the Women's Club of Cincinnati for the first Mozart Festival ever held in America, on May 6, 7 and 8. Mr. Hinshaw will produce with his regular companies three operas of Mozart: Don Giovanni, Così Fan Tutte, and The Marriage of Figaro, all in English versions, especially prepared for him by H. O. Osgood of the MUSICAL COURIER. Performances are to take place in the Emery Auditorium, and will be produced with full stage effects and an orchestra of thirty musicians from the Cincinnati Symphony Orchestra. Hans Morgenstern will direct and Pavel Ludikar will be the stage manager.

was assisted by the Russian String Quartet, composed of Yasha Fishberg and Fima Fidelman, violinists; Mitja Stillman, viola, and Gdal Saleski, cellist. At the piano was Vladimir Brenner, and also Mr. Levenson. The soloists were Mary Leavitt, soprano; Mischa Mischakoff, violinist, concertmaster of the New York Symphony Orchestra, and Simeon Bellison, clarinetist.

Mr. Levenson has a considerable reputation as a composer, and the entire program given on Sunday showed him at his best as a composer and one who had a sufficient combination of interesting numbers to give an entire program as varied and unusual as this one was. Miss Leavitt's contribution consisted of three Japanese Songs entitled The Pavilion. These were in manuscript form and heard for the first time. Her second contribution was a Cradle song, Schloß Mein Kind, and an original melody, Dort Wo die Zeder, both of these numbers also being heard for the first time. Mr. Mischakoff also played a new composition, Dreams and Danse Orientale.

The program opened with three Jewish folk songs, for clarinet solo with the string quartet, entitled In Synagogue, Cradle Song and Jolly Dance. The quartet ended the program with two Jewish folk songs with the clarinetist as soloist, and Mr. Bellison and Mr. Levenson at the piano. The concert was thoroughly enjoyed and the selections which Mr. Levenson presented were especially interesting. The event was certainly an artistic success for the composer.

Martha Graham

Martha Graham presented a diversified program at the Forty-eighth Street Theater on April 18, assisted by the Martha Graham Concert Group and Mabel Zoeckler, soprano, with Louis Horst at the piano. Miss Graham displayed the same grace and skill in her work which won for her a splendid reputation as a member of the Denishawn company. She is now conducting classes at the Eastman School of Music in Rochester, N. Y.

San Francisco Master School of Musical Art
Faculty

A distinguished group of artist teachers will assemble in San Francisco this summer for the Master School of Musical Arts, directed by Lazar S. Samoiloff, this being the second summer session. Indications point to added enrollments over its first season, when students came from thirty-seven cities and eleven states.

The invigorating climate of San Francisco is added inducement for teachers and students desirous of coaching programs and gaining new inspiration for their work. The proximity to many natural scenic wonders, enjoyed on weekends, makes for a delightful combination of recreation and study.

Alice Seckles again is manager of the school, with studios at the Fairmont Hotel, and the following distinguished faculty is announced: Sigismund Stojowski, noted Polish pianist and disciple of Paderewski, piano and composition; Lazar S. Samoiloff, New York vocal pedagogue, who will teach for the third consecutive season; Emil J. Polak, noted New York coach, who will return for his second season; A. Kostelanetz, giving classes in sight reading and ear training and accompanying; and Annie Louise David, noted harpist, who will go to the coast for her fifth consecutive season. The headquarters of the school are located in the Fairmont Hotel.

SENSATION FLORA NEGRI



As NEDDA in "PAGLIACCI" with the N.Y. Civic Opera Co., in Daytona Beach, Florida, scored

A GREAT TRIUMPH

and won for herself laurels that were richly deserved—Daytona Beach Journal, March 26, 1926

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TELEGRAM FROM MAURICE FRANK
Manager of the N. Y. Civic Opera Co., Daytona Beach, Fla. to
JAMES MASSELL, MISS NEGRI'S TEACHER:
NEGRI SCORED SENSATIONAL TRIUMPH AS
NEDDA. SHE IS TRULY A GREAT ARTIST.

METROPOLITAN OPERA

LA TRAVIATA, APRIL 10 (MATINEE)

Lucrezia Bori was the star of the performance at the matinee presentation of Traviata on April 10, at the Metropolitan. It seems that every time one hears Miss Bori that particular performance seems just about the best that this delightful artist has done. On this occasion she portrayed the part of Violetta in a manner which left nothing to be desired by the most vivid of imaginations. Her characterization was a thing of sheer loveliness, appeal and warmth. All technical difficulties were as nothing in her fine vocal gymnastics of the first act aria. Her voice was clear and limpid, and she has an ease of execution which is of tremendous value in such florid music. In the last act there were many veterans of operatic performances who needed the use of a handkerchief. Miss Bori was most capably assisted by Lauri-Volpi as Alfredo and Giuseppe Danise as Germont. Both artists acquitted themselves in superb manner. Mmes. Egner and Anthony, with Messrs. Paltrinieri, Reschiglian, Picco and D'Angelo, completed the cast. Serafin gave a reading to the score which was undoubtedly an inspiration to all the musicians concerned.

LA BOHEME, APRIL 14 (MATINEE)

Lucrezia Bori's last appearance of the season took place on the afternoon of April 14, when that delightful singer once again impersonated the part of Mimi in La Boheme. Miss Bori's fine abilities have so often been reviewed in these columns that anything added at this hour would seem highly superfluous. Suffice it to say that she was again the center of attraction, both with her exquisite vocal display and dependable histrionic ability. She made the character of Mimi a lovable and appealing one, and she had the fine assistance of Gigli as her beloved Rodolfo. The rest of the excellent cast was made up of Louise Hunter as Musetta, Scotti as Marcello, and Didur, Rothier, Ananian, Altglass, Malatesta and Reschiglian in other parts. Papi conducted.

FAUST, APRIL 14

On April 14, Gounod's Faust was presented at the Metropolitan before a capacity audience, with the usual standees crowding the rear. The cast included Lauri-Volpi (Faust), who sang his role exquisitely; he was in excellent voice and received a well deserved ovation. Chaliapin as Mephistopheles is always a real treat histrionically as well as vocally. Queena Mario (Marguerite) sang her part artistically and with much finesse; her lovely, silvery voice was warm and sympathetic and she shared in the honors of the evening. Others in the cast who added much to the excellent performance were: Danise (Valentin), James Wolfe (Wagner), Grace Anthony (Siebel) and Kathleen Howard (Martha.) Louis Hasselmanns conducted.

DIE GÖTTERDÄMMERUNG, APRIL 15

The thirty-first and last Wagnerian performance of the present season took place at the Metropolitan on April 15. The work was Götterdämmerung. It was a fine cast, particularly on the male side. Nowhere in Germany is there a better trio in the three roles than Rudolf Laubenthal, as Siegfried, Friedrich Schorr as Gunther, and Michael Bohnen as Hagen. Laubenthal in particular is a treasure. Plenty of men can sing Gunther and Hagen, but there is nobody today who can sing and act Siegfried better than Laubenthal, and few who can do it half as well. He has been taking the entire burden of the Wagnerian tenor parts on his shoulders in the latter part of the season, but his voice shows no sign of being tired, and he plays with vigor and spirit. Schuetzendorf makes a picturesque Alberich, although very little of his text is understandable. The women of the cast were Nanny Larsen-Todsen, Marie Mueller, Karin Branzell, Elisabeth Kandt, Phradie Wells and Marion Telva. Mme. Larsen-Todsen was her conventional self. She is never bad and rarely if ever thrilling. Mari Mueller and Karin Branzell have fine voices, and in the presentation of the characters they represented they are especially sympathetic. Artur Bodanzky conducted.

DON QUICHOTTE, APRIL 16

Friday night, April 16, saw another performance of Don Quichotte, with Chaliapin interpreting this role again to the delight of a capacity audience. There was one change in the cast: Marion Telva sang Dulcinea. De Luca, as Sancho, again gave a superb interpretation, both vocally and histrionically. This novelty of the season was greeted with considerable interest, and it is unfortunate that the performances came so late in the season for it is one of Mr. Chaliapin's greatest roles, and many others undoubtedly would like to have heard him.

ANDREA CHENIER AND PETRUSCHKA, APRIL 17 (MATINEE)

Giordano's four-act opera, Andrea Chenier, was repeated on April 17 with Stravinsky's Petruschka to make up for good measure. In Chenier the cast included Danise, Bourskaya, Easton, Dalossy, Reschiglian, Meader, Gigli, Malatesta, Didur, Bada, Picco and others—an all-star cast. The performance was conducted by Serafin and called for an ovation for the principals.

Petruschka, with Florence Rudolph, Adolph Bolm, and others, also conducted by Serafin, caused the usual amusement that Stravinsky, humorist, is so capable of inciting.

LA GIOCONDA, APRIL 17

The last performance of the season at the Metropolitan presented La Gioconda, with Larsen-Todsen in the title role, Lauri-Volpi as Enzo, Basiola as Barnaba, Telva as La Cieca, Mardones as Aloise, Branzell as Laura. It was a non-subscription performance, and the house was packed with fervent devotees of the type of opera such as Gioconda is. After the favorite arias there were salvos of applause, the Cielo e Mar winning for Lauri-Volpi shouts of bravos. He merited the demonstration, as he delivered the aria with a fine line of vocal restraint in the first part, coming to a tremendous climax which involved his whole physical and dramatic powers. Basiola was as ever a delight to the ear; such ease of production should be either a good lesson to singers or their total despair. Mardones, too, was at his best. His long scene in the third act was a dignified and beautifully toned rendition. Giulio Setti conducted an orchestra that had warmth, even though at times, whether through the fault of conductor or singers, there was not a complete understanding between them. The Dance of the Hours was worth the price of admission alone. The

applause was long and vociferous. It was the final opera performance of the season here and brought to a close one of the best years in the records of the Metropolitan.

SUNDAY NIGHT CONCERT, APRIL 18

The final Sunday Night concert at the Metropolitan introduced thirteen artists, who sang their numbers sans the orchestra (which had left for Atlanta) and to the piano accompaniments of Karl Riedel and Paul Eisler. Among the artists there was Leonora Sparkes, making an infrequent appearance with the company, and giving a fine interpretation of Musetta's Waltz Song from Boheme. Attracting more than passing notice, too, on the first half of the program, was Queena Mario, who was most cordially received and feted after her singing of Caro Nome, in which she revealed all the lovely quality of her voice and her technical skill. Phradie Wells did full justice to the aria from Cavalleria Rusticana, followed by a duet from Carmen by Miss Mario and Ralph Errolle, with James Wolfe, all being recalled times too numerous to count after his stirring rendition of The Volga Boatmen, given with fine voice and style. Cecil Arden was impressive, too, in an aria from Lucrezia Borgia, while the Barcarolle from Tales of Hoffmann and the trio from Faust brought the season to a close. There was a large audience present. Au revoir, until next season!

MacDowell Club Hears Fay Foster Trio

The MacDowell Club is noted for its fine discrimination in its musical offerings, and never was this more in evidence than on April 11, when the newly organized Fay Foster Trio presented a group of Spanish songs, sung in their native language, arranged in trio form by Fay Foster herself. The songs were unusually beautiful and interesting and the Spanish pronunciation of the singers so excellent that some Spaniards present accosted the singers at the close of the evening in that language and were surprised to learn that they were not natives of Spain. Miss Foster looked attractive in a most becoming Spanish costume.

The personnel of the trio consists of Fay Foster, soprano; José Berge, baritone, and Jean Gravelle, bass-baritone. Miss Foster is best known to the musical world as a composer, though for years she has been recognized in New York as a successful vocal teacher. She has a clear, flexible and extremely pleasing soprano voice and her coloratura work is delightful. Mr. Berge's voice is powerful, resonant and well managed. He was previously a member of the Princess Flavia Company. Mr. Gravelle is a true bass-baritone, a rare avis. His is an unusually sympathetic quality of voice, with purity and richness of tone and a finished production. In their Spanish group, all three of these artists acquitted themselves creditably, giving much pleasure.

A MASTER BASS

Allentown, Pa., Morning Call.

"Voice is beautiful."—Walter Damrosch.

"Voice of beautiful quality, exceptionally well-trained."—Pitts Sanborn.

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A GREAT BASS

Washington Post.

ENGAGED FOR 11TH CONSECUTIVE YEAR AT BACH FESTIVAL, MAY 14, 1926

PRESS AND OTHER COMMENT FROM 1925 and 1926

AIDA with WASHINGTON OPERA COMPANY, March 3, 1925, with President Coolidge, entire Diplomatic Corps and cabinet in audience of 6000.

"Washington has opportunity again to be proud of Charles Trowbridge Tittmann. . . ." (Wash., D. C., Evening Star, March 4, 1925.)

" . . . in the role of Ramphis . . . has grown in operatic stature to commanding heights. . . . is an artist of national reputation in oratorio. But again one must stress the fine fervor and beauty of his voice and the artistic freedom that his operatic appearances have added to his work." (Wash., D. C., Times, March 4, 1925.)

IN CESAR FRANCK'S BEATITUDES, WITH ORATORIO SOCIETY OF NEW YORK

"Mr. Tittmann as the Angel of Death in the Sixth Beatitude sang with authority and deep feeling as he did in the part of Satan in the later sections and won much applause." (N. Y. Evening Post, April 16, 1925.)

SOLOIST IN B MINOR MASS ON FIRST VISIT OF FAMOUS BACH CHOIR TO WASHINGTON

"Mr. Tittmann's glorious bass was never heard to better advantage. He quite covered himself with glory." (Wash., D. C., Herald, April 17, 1925.)

" . . . was at his impressive best." (Wash., D. C., Times, April 17, 1925.)

RECITAL and baritone role in NEVIN'S LAND OF HEART'S DESIRE at RANDOLPH-MACON WOMAN'S COLLEGE, Lynchburg, Va., April 23, 1925.

"Mr. Tittmann's appearance in concert with the chorus of Randolph-Macon Woman's College pleased everyone. His voice is magnificent, his use of it masterly and his choice of songs could not have been better.

Signed: FRANK A. TABER,
Director of Music."

IN RACHMANINOFF'S "THE BELLS" AND BACH B MINOR MASS AT MAY FESTIVAL, ANN ARBOR, MICHIGAN

"Mr. Tittmann made a deep impression with his solo numbers." (Edward Moore in Chicago Tribune, May 22, 1925.)

" . . . was eminently capable. His deep, rich-toned organ was under complete control." (C. M. Tarnsey in Detroit Free Press, May 22, 1925.)

SAMSON AND DELILAH with WASHINGTON OPERA COMPANY. Homer, Alt-house and Patton in this All-American cast.

" . . . fine work . . . magnificent basso was an eloquent factor in the opera in the dual roles of Abimilech, Satrap of Gaza, and An Old Hebrew. . . . has a striking stage presence and was generously applauded." (Wash., D. C., Post, Jan. 26, 1926.)

" . . . was a vital and compelling figure as the Satrap, sinister and splendid in vocal equipment." (Wash., D. C., Times, Jan. 26, 1926.)

IN BACH ST. MATTHEW PASSION, with DETROIT SYMPHONY CHOIR, OSSIP GABRILOWITSCH, conductor

" . . . supported with his firm bass, the general rule of perfect enunciation and unity of purpose for which Mr. Gabrilowitsch strove and which I cannot recall being surpassed. . . . he brought dignity, sincerity and impressive tone." (Cyril A. Player in Detroit News, March 31, 1926.)

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Hageman Guest Conductor at Pittsburgh

An article in the daily papers last week to the effect that Richard Hageman had been engaged to conduct the newly organized Pittsburgh Symphony Orchestra was somewhat misleading. Other professional engagements already made would prevent him at the present moment from accepting any permanent conductorship. The new organization, however, did him the honor to engage him as first guest conductor, and he will conduct the first concert, which will be given at Pittsburgh on May 2. The following day he will start directly on across the continent for Los Angeles, where his five weeks' master class begins on May 10. From there he returns immediately to Chicago, to hold another master class at the Chicago Musical College, also lasting five weeks. Then for the first time in several seasons he will take a real rest for the following five weeks, after which he goes back to the coast to take up his duties as general musical director of the Los Angeles Opera Company, conducting



G. Maillard Kessler photo
RICHARD HAGEMAN,
who, as guest conductor, will direct the first concert of the new Pittsburgh Symphony Orchestra.

both in that city and in San Francisco. As soon as that is over he will make his fourth transcontinental trip in six months, returning to New York to reopen his studio on October 25.

Plans for Hollywood Bowl Season

Allan C. Balch, new president of the Hollywood Bowl Association, has just made the first authentic announcement of preliminary plans for the coming Bowl concert season. Four guest conductors who have won popularity at previous appearances at the Hollywood Bowl will return. Negotiations are under way with a fifth, and possibly a sixth distinguished conductor and several eminent soloists, whose names will be announced later.

Inaugurating the fifth season, Emil Oberhoffer will conduct during the first two weeks of the concert season, which begins July 6. Sir Henry J. Wood, who last year traveled 12,000 miles to direct the Hollywood Bowl orchestra in four concerts, will again be a guest conductor, directing during the third and fourth weeks of the season. Willem van Hoogstraten comes to the Bowl for just three days—August 3, 5 and 6. Alfred Hertz, pioneer conductor at the Bowl, has been chosen to be the last member of the musical celebrities to direct the "Symphonies Under the Stars."

The concerts are to be held, as formerly, on Tuesday, Thursday, Friday and Saturday, at 8:30 o'clock. The old, rickety wooden benches have all been removed, and 20,000 new and more comfortable seats are being installed. These and other improvements now being made are a part of the Allied Architects' \$1,000,000 plan, announced last February, which will turn the old Bowl into a magnificently beautiful garden theater. Prior to the beginning of the regular concert season this summer, a grand dedicatory opening benefit will be given, detailed plans of which are to be announced later.

Cara Verson Entertained

The recital given by Cara Verson, pianist, at the Woman's Club Building, Aurora, Ill., April 13, was so greatly appreciated that a luncheon was given in her honor the following day at the Union League Club in that city. The

ruling that ladies were not admitted at that club at noon was suspended in compliment to this artist.

BOOS AND HISSES GREET NEW VARESE WORK

(Continued from page 5)

vinsky. Disgusting is the most charitable word to apply to such useless, senseless noise. At the end there was an instant's pause. The thing might have been dismissed in silence as a mere mistake in judgment on the part of Mr. Stokowsky had not some young standees in the back started to applaud. This was too much for the patience and forbearance of a long-suffering audience, before whom Mr. Stokowsky had already this season set one or two other very sour dishes. Hissing came from all over the house. Mr. Stokowsky came out and boos were added to the hisses. He came out four times altogether, the storm of protest getting louder all the time, and drowning out the feeble applause. The fourth time he called on the orchestra to stand, and these poor innocent gentlemen also had to hear the chorus of disapproval unjustly heaped on them as well. Mr. Varese himself was wise enough not to let the audience catch sight of even the tip of his nose.

The Swan of Tuonela, scheduled for the first number, was played second. Mr. Stokowsky plays it faster than most other conductors. At the best it is not a particularly good work. After intermission there came Mozart's Jupiter Symphony, a masterpiece of its kind, but hardly the thing for the piece de resistance of the final program of a Philadelphia Orchestra season. The concluding piece was Mr. Stokowsky's well known orchestral transcription of a Bach organ Passacaglia. This is a gorgeous and stirring thing, though it did not sound as effective as in its early performance here, when Mr. Stokowsky still stuck to his old habit of mounting his men on built up platforms, instead of having them all sit flat on the stage.

All in all it was not a very brilliant season's ending. The only thing that redeemed the evening was the superlative playing of the marvelous orchestra.

Stuart Mason to Conduct N. E. Glee Clubs

Stuart Mason, conductor of the People's Symphony Orchestra, Boston, has accepted the invitation to conduct the massed concert of twelve New England Glee Clubs, at Quincy, on April 24. Mr. Mason is well known in musical circles, being also a member of the staff of the New England Conservatory of Music and music critic on one of the Boston newspapers.

The concert at Quincy, in which some five hundred male voices will be heard, is to be held on Saturday evening, following the prize competition which will take place in the afternoon. Both are to be held in the fine auditorium of the new high school and are open to the music loving public. The prize winning clubs will present their winning selections in the evening concert.

It is anticipated that a capacity audience will hear each performance.

Proposed National Academy in Glasgow

GLASGOW.—The Carnegie United Kingdom trustees agreed, subject to certain conditions to contribute the sum of £10,000 (about \$50,000) toward the cost of adapting the Athenaeum here to serve as the headquarters of a National Academy of Music. The scheme originated with Sir Daniel Stevenson, who has himself promised a contribution of £30,000 towards the necessary Endowment Fund. The project is the most important which has ever been put forward in the interests of music in Scotland. Edinburgh already has its Chair of Music under the direction of Prof. Donald Tovey, but Scottish students wishing to study further have had to go to London or abroad. When the scheme which Sir Daniel Stevenson and the Carnegie trustees have made possible is brought to fruition by the necessary contributions from the nation as a whole, the most advanced training in music will be obtainable in Scotland. M. S.

Matzenauer Praises Musical Growth of U. S. A.

Josephine Williams, critic of California, writing of her impressions of Mme. Matzenauer during an interview with her at Stockton, Cal., said in part:

"Of two things Mme. Matzenauer is very proud—one is her American citizenship and the other is her little daughter, Adrienne. It is fourteen years since the Metropolitan Opera Company persuaded Matzenauer to desert European fields of triumph for America and since that time the great diva has sung to the people of the United States many times from coast to coast and border to border. What does she think of the musical growth of America during these past fourteen years?"



GEORGES MIQUELLE,

who has successfully concluded his first season as cello soloist with the Detroit Symphony Orchestra, photographed in front of Orchestral Hall in that city the day he played the Saint-Saëns concerto with Mr. Gabislowitch's orchestra. Mr. Miquelle has made an enviable record since coming here from France some years ago. As solo cellist with the Boston Symphony "Pops" Orchestra, the New York Chamber Music Society and the Detroit Symphony Orchestra, as well as on tour with such artists as Mme. Melba and Tito Schipa, Mr. Miquelle has won the admiration of press and public. He will give a special course in cello playing this spring at the Longy School of Music in Boston, teaching until June 10, when he sails on the De Grasse for a well earned vacation in France. Accompanying the cellist will be his wife, Renee Longy Miquelle, the pianist, and their infant son, Claude Hector. The Miquelles will summer on Georges Longy's farm at Montfieres, Abbeville, Somme. Considerable time will be given to the preparation of programs for their ensemble concerts, besides the customary search for new cello music. Mr. Miquelle will return in time to resume his work with the Detroit Symphony Orchestra the latter part of September.

"The Americans are making remarkable progress in musical learning and appreciation. Everywhere I find my audience more eager, more alert, more knowing. Never is it necessary to build programs for metropolitan audiences distinctively different from those which are designed for audiences in smaller communities."

"But perhaps Mme. Matzenauer has herself a keen understanding of people. She continues: 'I have, however, always worked on the premise that there is one kind of program that is good for every place. It is the good program. I do not believe in giving a program of good music to larger cities and a mediocre one to smaller cities. I believe that people recognize and enjoy whatever is finest.'"

Witherspoon and Kinsey Go to Texas for Prize Chicago Musical College Competition

Herbert Witherspoon and Carl D. Kinsey, president and general manager respectively of the Chicago Musical College, will attend the Texas Federation of Musical Clubs convention in Dallas (Tex.), April 29 and 30. While in Dallas, Mr. Witherspoon will judge Texas applicants for the competition for free fellowships in voice, piano and violin, offered by the Chicago Musical College. The contest is open to students living in the state of Texas. Two scholarships will be given in voice—one male and one female, and one each in piano and violin.

Mrs. Carter Resigns

LOS ANGELES, CAL.—Musical circles were rocked to their foundation in Los Angeles at the announcement of the withdrawal of Mrs. J. J. Carter, founder of the "Symphony Under the Stars" at the Hollywood Bowl, from the presidency of the board of directors of the Bowl. Mrs. Carter sailed for Europe this week. The business manager, Raymond Brite, stated that all plans for the season would remain unchanged. A. C. Balch, first vice-president, has been made president. B. L. H.

"René Lund, disclosed abilities which place him immediately among the ranks of the artists."—New York Herald Tribune.

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—Chicago Evening Post.



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... He presented the ten songs with splendid appreciation of their content, whether poetic, fantastic, humorous or sentimental.—Chicago Herald-Examiner.

... A clear enunciation of the texts and a happy talent for the projection of the moods of the songs, made them interesting to the assembled listeners.—Chicago Daily News.

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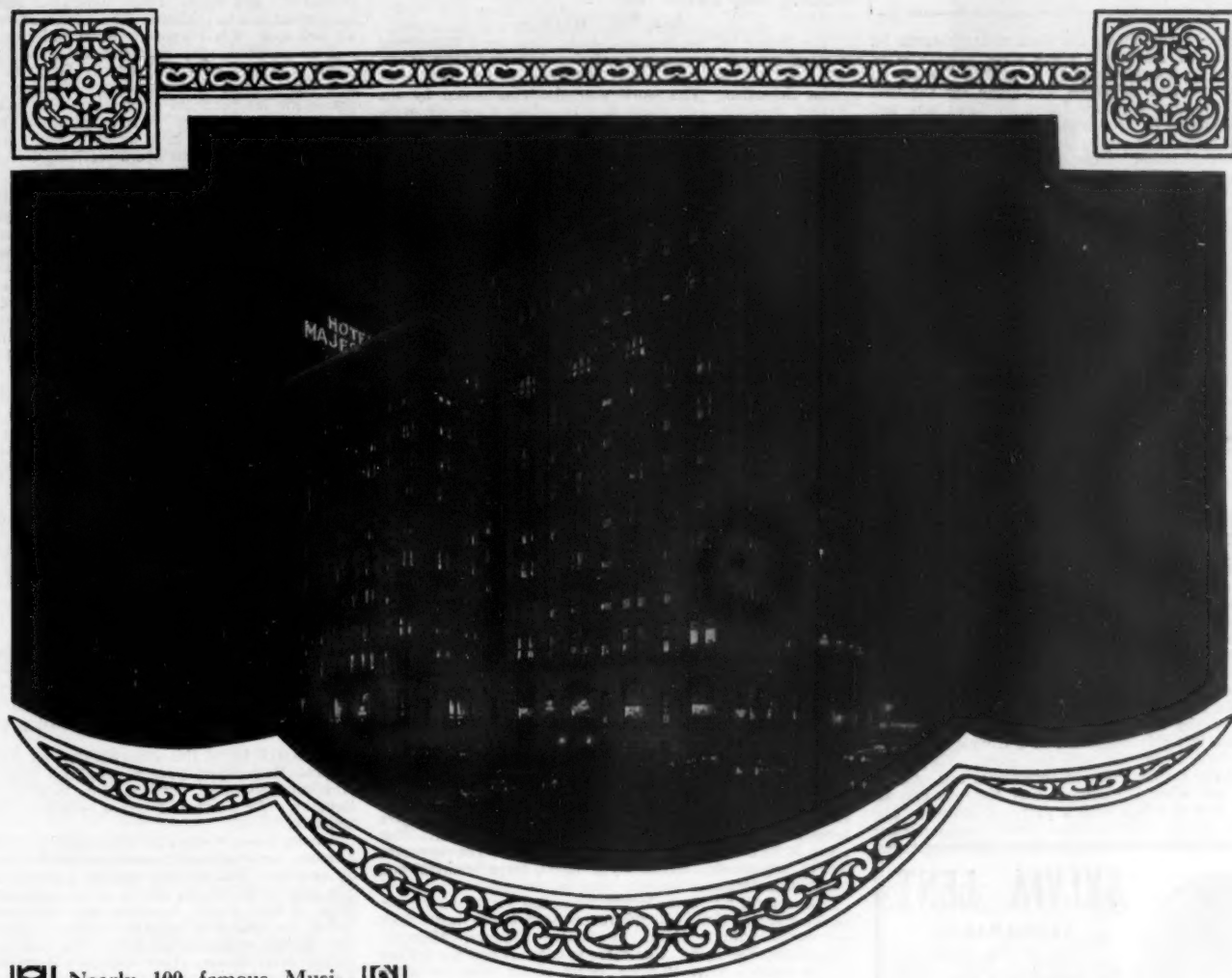
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MUSICAL COURIER

MUSIC IN MILAN

MILAN.—At La Scala, during the week ending March 14, seventeenth week of the season, there were repetitions of *Kovantchina* and *Le Martyre de Saint Sebastien*. On March 4, *Le Martyre de Saint Sebastien* was given for the first time in Italy. It is a mystery drama in three acts and four scenes, composed in French rhyme by Gabriele D'Annunzio, with fragments of music by Claude Debussy. The cast for the interpretation of the drama was the complete French company of Ida Rubinstein, with herself in the title role, supported by Gina Barbieri and M. Desjardins in principal parts. Interpreters of the music numbers were members of the La Scala company: A voice, Cesarina Valobra, soprano; La Vierge Erigone, Luisa Bertana, mezzo-soprano; Le Chant des Gemeaux, Luisa Bertana and Bruna Castagna, mezzo-sopranos; and the fragments for chorus by the La Scala Chorus. Toscanini conducted. Costumes and scenery were by Leon Bakst and the staging by Armand Bour.

The subject of this mystery drama is the persecution of the Christians by the Pagans. It was first presented at the Theater Chatelet of Paris in 1911 and revived at the Paris Opera in June, 1922, and April, 1923. Ida Rubinstein created the role of Saint Sebastien, and most of the principals in the present production appeared with her in the same roles at that time. From a literary point of view this work is so profound it would be difficult to find an audience, even the most cultured, who could be roused to a point of enthusiasm. It can be said that the audience of La Scala was captured and impressed at the points where the fragments of music were introduced, more than in the most dramatic points of this mystic tragedy. The music of Debussy, foremost composer of the modern French school, has contributed much to the interest of the work. He gives moments of rare pleasure with his expressive coloring. The music of the last act, the ascension of Saint Sebastien into Heaven, for voice and chorus, is especially beautiful and leaves one with a profound impression. The interpretation of Toscanini was unsurpassable. The division of these fragments, technically, was a problem to solve which only a genius such as he is capable of. Ida Rubinstein is an artist of high rank. Her interpretation of the martyr is impressive, if not always convincing. She was ably supported by a company of competent artists, well acquainted with the work. They were well received. The highest point of enthusiasm was reached after the first act, when D'Annunzio was discovered in attendance, in a first tier box with a party of friends. The

audience loudly acclaimed the patriotic veteran author of this profound work, and the ovation to him lasted several minutes. It was repeated after each act, the artists also receiving many curtain calls.

BAN NOT OBEYED

The Bishop of the Roman Catholic Church of Milan sent a circular to all the members of that faith forbidding them to attend any performances of D'Annunzio's *Le Martyre de Saint Sebastien*. The work was also condemned by the French Archbishop of Paris in 1911, when it was given its first production. It has been reported in some of the daily papers that D'Annunzio has recently been excommunicated from the Church. Notwithstanding all these difficulties the house was well filled for all of the four performances given, and D'Annunzio forced to make a speech at each one.

At La Scala during the week ending March 21, the operas given were: March 17, repetition of *La Boheme*; March 20, world's premiere of the new Ferrari-Trecate opera, *La Bella e il Mostro*.

The story is adapted by Fausto Salvatori from the well known fairy tale of Leprange (*Beauty and the Beast*). It is divided into three acts of five scenes. The first scene of the first act is a sort of prologue, a snow covered mountain scene, with a church lighted ready for the midnight mass which it is always customary to celebrate on Christmas Eve in Tuscany.

THE STORY

The second scene is a huge room in a farm house of Tuscany, where all the village children are gathered on Christmas eve to see the presentation of the nativity of the Christ Child. A small stage is built on one side of the room. When the curtain of this stage is drawn it discloses to view a beautiful background of mountains covered with snow. Roadways from all points lead to the manger where the Christ Child lies. Horses, asses, mules, all laden with gifts, accompanied by kings, princes, peasants, shepherds, etc., are all on their way to see the wonderful miracle child, and make their offerings. This is all portrayed by automatically moving Marionettes. It is extremely artistic and the technical directors, Giovanni and Pericle Ansaldo, are to be congratulated for their refined and beautiful mechanical work. At the close of the Nativity display the children all gather around the Grandmother of the house, in front of a huge fireplace, and she starts to recount to them the old fairy tale which all are familiar with. The scene portrays the beginning of the story: The encampment of the beast (Commander) and his army who have captured the city. All the population who are starving come to beg him for mercy and food, but without result. On the arrival of *La Bella* (Bellinda) she pleads for the people, and the Beast agrees to supply them with food and free the city, if she will give herself as hostage to him. She agrees to this sacrifice. This scene is rich in coloring and full of life. The immense chorus, supers, etc., artistically grouped, form beautiful and effective pictures.

The second act is a beautiful garden scene within the Castle walls of the Beast where *La Bella* is confined. This act opens with a Ballet of Spring Flowers, Almonds, Geraniums, Roses, etc., who come to comfort and pay tribute to *La Bella*. After this the Beast pleads with *La Bella* to give him her love. When she refuses, and he sees that she shrinks from his touch and ugliness, he opens the drawbridge and frees her, making her gifts of jewels and rich robes, etc., and sends a military escort with her to conduct her safely home. As she leaves, he gives himself up to great grief.

The first scene of the third act is a rich room in her home, where her mother and sisters welcome her on her return. They leave her to rest and she has a vision of the Beast, who is dying from his grief, for love of her, and pleads with her to return to him. She awakens and realizes she loves him, and flies to him to offer him comfort. She finds him in the garden near the grand fountain where she left him, almost dead. She embraces him and weeps over him. He slowly recovers his senses and opens his eyes. The miracle is accomplished and he becomes a handsome Prince through the virtue of love, and, of course, weds the Beauty. The opera closes with the second scene of the first act, the Grandmother saying to the children: "And that is the end of the story."

THE MUSIC

Ferrari-Trecate shows great talent in the construction of the music for this interesting fable, although he has made it more dramatic than the subject necessitates. One might class it as melodic, modern, futuristic music, with a touch of the Mascagnian temperament. His form of orchestration would be more adapted to a real melodrama. His technical construction is superior to most of the present modern composers and he shows competency in coloring melody and harmonization. Points of special interest are the children's chorus of the second scene, a characteristic solo dance in the third scene, the grand chorus in the encampment, the song of the tenor, the plea of *La Bella* and the answer of the Beast; in the second act the song of the spring flowers, which is very effective, accompanied by the Corps de Ballet, the duet of *Giullare*, the tenor, and *La Bella*, and the closing duet in the same act of *La Bella* and the Beast. Much can be expected in the future from this genial composer.

AMERICAN SINGER CREATES ROLE

Leonora Corona, a California soprano, who created the role of *La Bella*, impressed the audience with her interpretation, her beautiful voice filling all the requirements of this ultra-dramatic role. She is beautiful in reality and for the role of *La Bella* it is doubtful if one could find her equal. Benvenuto Franci, who created the role of *Il Mostro*, could

not easily be surpassed, either vocally or artistically. To him and Miss Corona may be attributed the success of the opera. They both sustained their difficult music with dramaticity and vigor. Piero Menescaldi made the most of his limited role as *Giullare*. The numerous minor roles were all well cast. *Cia Fornaroli*, prima ballerina, was charming and exquisite in the characteristic solo dance. Maestro Panizza worked conscientiously to direct the difficult score, and left nothing to be desired. Forzano deserves great praise for his beautiful groupings. The rich and effective scenery was painted by Pieretto Bianco. The costumes by Caramba were rich in coloring. The capacity audience seemed well pleased, the opera receiving twenty-four curtain calls, for artists, conductor and composer.

CLEVELAND SOPRANO IN FLORENCE DEBUT

A Cleveland soprano, who has recently made a successful debut at the Teatro Alfieri of Florence, is Carmela Cafarelli, a pupil of Signor Pietro Audisio, formerly with the Metropolitan Opera forces. The impression she made in her debut as *Micaela* resulted in an extended engagement for her to sing the roles of *Nedda* in *Pagliacci* and *Mimi* in *La Boheme*. She repeated her success in both these operas. Her voice is of beautiful quality and she has a practised method of using it. The press gave her great praise, predicting for her a brilliant future.

OTHER AMERICANS WIN SUCCESS

In a season of grand opera being given at the Teatro Pergola of Florence at present, Arturo Gervasi, a young tenor from America, who sang in musical comedy there for several seasons, is making a tremendous success. He is a pupil of James Massel, New York, vocal teacher. He is singing the roles of *Rodolfo* in *La Boheme* and *Enzo* in *La Gioconda*. As *Rodolfo* he was enthusiastically received throughout the opera; as *Enzo*, after the second act aria (*Cielo e Mar*) his success was most unusual, even the orchestra standing to applaud with the audience. He has been forced to encore this aria at each of the six performances given of *Gioconda*. The press and public are loud in their praises of his beautiful voice, which is of rare quality, and his splendid method of singing.

Another American made an interesting debut in the same opera in the role of *La Cieca*. She was Rita Sobergo. Her interpretation of the role and her singing of *Il Rosario* were exceptionally good and she received much applause. She has a voice of rich mezzo soprano quality and has a good school.

On March 15, at this same theater, an American pianist, Paquita Hagemeyer, gave a delightful piano recital. Her program contained numbers by Mozart, Scarlatti and Debussy. She was well received by a large and appreciative audience.

Among recent visitors to Milan was Katherine Evans von Klenner, president and founder of the National Opera Club of America. She has been making a tour around the world. She came to Milan specially to visit a protégée of hers, Ruth Bliss, a very pretty American girl who, since coming to Milan, has been completing her studies with Maestro Lari, a well known vocal teacher here. She will make her debut shortly after Easter. Her voice is a dramatic soprano, and a promising future is predicted for her. Mme. von Klenner has now returned to America. ANTONIO BASSI.

A Greater Columbia School of Music for Chicago

For twenty-five years the Columbia School of Music has been making musical history in Chicago, and one of the coming events of great importance is the announcement of the merger of the Mary Wood Chase School of Musical Arts, to take place July 1. Clare Osborne Reed, founder and president of Columbia School, is still its active head as director and will continue in the same position at the greater school.

Mrs. Reed has always been very active as one of the prominent teachers of Chicago, and has developed from her artists' class many fine performers who have taken their places in concert work, and, from her normal training class many have gone forth as directors and teachers of music in schools and colleges throughout the country.

The Mary Wood Chase School was founded in 1906 by Miss Chase, who, like Mrs. Reed, was the head of the school and has also had a very large class of young artists who have been heard in recitals and concerts, not only in Chicago but also throughout the entire country. The importance of this work has been recognized by the board of directors of Columbia School by the appointment of Miss Chase as a member of the board of assistant directors of the greater Columbia School of Music.

The Columbia School of Music for many years has had an established system of city-wide and suburban branch schools in distant parts of the city and suburbs, which will be augmented by the large and flourishing branches of Mary Wood Chase School in Edgewater, Rogers Park, Evanston, Hyde Park, South Shore, Bryn Mawr, Riverside, and the extension work carried on elsewhere. These branches, in addition to those of the Columbia School of Music, will give the school over twenty branches offering splendid opportunities for the teachers as well as the students in the communities in which these branches are located.

Oscar Saenger Artists in Radio Program

On a recent Tuesday evening, Oscar Saenger and a number of his young artists gave an interesting program from the broadcasting station WGN, at the Hotel Roosevelt. Kathryn Newman, coloratura soprano; Viola Branchay, coloratura soprano; La Ferne Ellsworth, mezzo-contralto, and Richard Hale, baritone, sang operatic arias and songs. The entire second act from *Martha* was sung by Kathryn Newman, soprano, as *Lady Harriet*; Rebekah Crawford, contralto, as *Nancy*; William Prevost, tenor, as *Lionel*, and George Segers, baritone, as *Plunkett Charles D. Isaacson*, who has charge of this station, introduced the artists and made explanatory remarks regarding the numbers. He received many letters from "listeners in," expressing their appreciation, and said that it was one of the best programs of the season.

The Eckles in Joint Recital

On April 23, Blanche Smith-Eckles, soprano, and John H. P. Eckles, tenor, will give a joint recital of classic songs and Negro spirituals.



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BOSTON

KOUSSEVITZKY STIRS WITH BRAHMS

BOSTON.—Brahms is seldom the medium through which conductors and orchestras win ovations. But it is Serge Koussevitzky's way to play a classic in the romantic spirit that gave it birth, a plausible theory which, when put into practice, as at the Boston Symphony concerts, invariably results in an ovation for conductor and orchestra. At all events, that is what happened at the concerts of April 2 and 3, when the Russian leader gave a romantic and altogether stirring reading of Brahms' second symphony. It was lyrical throughout, the singing strings (as constituted by Mr. Koussevitzky) fairly covering themselves with glory. The conductor marshalled his final climax with subtle means, the final outburst of golden song being so vigorous and eloquent as to prove quite overwhelming. Seldom, if ever, has an audience waxed so enthusiastic over Brahms in this city.

A second hearing of Stravinsky's tone poem, Song of the Nightingale, confirmed the early impression that, although the score contains many beautiful pages, it requires the accompanying stage action to make it completely effective. For a revival Mr. Koussevitzky chose Debussy's Gigue, last played here by Dr. Muck in 1917. The haunting melancholy of this tragic dance was beautifully disclosed in the Russian conductor's interpretation. Mr. Koussevitzky opened this interesting program with a poetic reading of Mendelssohn's Hebrides overture.

JACCHIA WILL AGAIN LEAD "POPS" AND MUSEUM CONCERTS

Musical performance in Boston will take on a lighter and more sociable cast with the coming of May when, on May 3, the "Pops" will succeed the serious concert season. This will be the forty-first season of the "Pops" which, indeed, are almost as old as the Boston Symphony Orchestra itself. Every night through the spring and early summer (and on alternate Sundays), Agide Jacchia, most popular of all "Pops" conductors, will lead his orchestra of symphony players through the lighter classics, further lightened by sugary trifles of the hour.

Refreshments will be served at the tables, which will cover the floor of Symphony Hall, and at the "Pops" cafe and bar in the first balcony foyer.

Mr. Jacchia was also reengaged to conduct an orchestra of Boston Symphony musicians on April 21, this being the first of the series given annually at the Museum of Fine Arts. A second concert will follow some time in May. Admission is free and the galleries of the Museum are open from seven to eleven o'clock.

SANROMA SCORES AGAIN

Jesus Maria Sanroma, pianist, gave a recital, March 31, in Jordan Hall. He was heard in a well-varied program comprising Chopin's B minor sonata and pieces by Scarlatti, Haydn, Schumann, Debussy, Malipiero, De Falla and Albeniz. Mr. Sanroma offered ample evidence that he was advancing steadily as pianist, musician, artist. Having achieved a notable mastery of his instrument he now makes the brilliant technique at his command serve the purposes of a sensitive musical nature linked with a poetic imagination. Mr. Sanroma is undeniably a pianist who will bear watching. A large audience applauded him vigorously throughout the evening.

WOLFSOHN COURSE TO BE REPEATED AT CUT RATES

The Wolfsohn Course of ten concerts at Symphony Hall will be repeated next season on a basis to attract the bargain hunter in matters musical. Subscriptions for the series have been cut to two flat prices, \$10 and \$5. The concerts will include the Glasgow Orpheus Choir, Albert Spalding, Louise Homer, Mary Lewis, Reinald Werrenrath, Allen Quhae, and others.

WHITTINGTON AND DAHLQUIST IN JOINT RECITAL

Dorsey Whittington, pianist, and H. Pembroke Dahlquist, baritone, divided a program, March 30, at the Copley Plaza Hotel, under the auspices of the Chromatic Club. Mr. Whittington revealed a fine command of touch and tone and

musicianship of a high order in the B flat minor sonata of Chopin and numbers from Brahms, Schubert, Schumann, Weber, Godowsky, Novick, Korsakoff, Palmgren and Friml. With the usual capable assistance of Frances Weeks, accompanist, Mr. Dahlquist, who is an artist-pupil of Vincent Hubbard, gave pleasure in songs from Mozart, Schumann, Brahms, Wolf, Martin, Novello, Quilter, and Deems Taylor. Mr. Dahlquist's resonant voice, vocal skill and interpretative ability, deepened the favorable impression that he has made at previous appearances hereabouts. A large audience recalled Messrs. Whittington and Dahlquist several times.

MIQUELLE TO GIVE SPECIAL COURSE AT LONGY SCHOOL

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, has returned to Boston to conduct a spring course in cello playing at the Longy School of Music. This course will open on April 26. Mr. Miquelle will also direct Concert Classes on Tuesday evenings at 7:30, beginning May 11. Aspiring cellists in this part of the country will doubtless take advantage of this opportunity to coach with an artist who has proven his mettle as first cellist of the Boston Symphony "Pops" Orchestra, the New York Chamber Music Society, and the Detroit Symphony Orchestra, as well as on tour with such artists as Mme. Melba and Tito Schipa.

LUCE ANNOUNCES FLONZALEY DATES

Under the continued direction of Wendell H. Luce, the Flonzaley Quartet will again give a series of three concerts in this city next season. The concerts will take place at Jordan Hall as heretofore, and will fall on the evenings of Thursday, January 20; Wednesday, February 16, and Thursday, March 10. Early subscription is advisable.

CECILE LEWEAUX GIVES RECITAL

Cecile Leweaux, contralto, gave a recital, April 6, in Jordan Hall. Competently assisted by Marie Oliver, accompanist, Miss Leweaux gave an exhibition of her abilities as vocalist, musician and interpreter in an interesting and well-diversified program. Opening with old airs labeled Bononcini, Beethoven, Brogi, and Handel-Bibb, the singer proceeded to German lieder from Graben-Hoffmann, Schubert and Franz; continued with the dramatic aria, Ah! Mon fils! from Meyerbeer's opera, Le Prophete, and French songs by Holmes, Lalo, Georges and Levaude, and brought her program to a close with Curran's Life, indisposition preventing Miss Leweaux from singing the remaining items on her program from Carpenter, Homer and Curran. An audience of good size applauded the singer throughout the concert.

J. C.

Swift Chorus Annual Prize Competition

A prize of \$100 is offered for the best musical setting of the poem, The West, by Catherine Parmenter. The offer is made by the Male Chorus of Swift & Company of Chicago in its sixth annual prize competition. Previous competitions have brought generous response from composers throughout the country, and the selected compositions have been works of merit.

D. A. Clippinger, conductor of the chorus, Kimball Building, Chicago, is in charge of arrangements, and all compositions must be in his hands on or before September 15, 1926. The award will be made October 1, 1926. Other conditions of the competition follow: "The composer must be a resi-



DIRECTOR AND CONDUCTOR OF THE RUSSIAN ROMANTIC THEATER

which just completed a very successful season in Turin. Left to right: Boris Romanoff (director), and Efrem Kurtz (conductor). See Turin letter on page 7.

dent of the United States. The setting must be made for chorus of men's voices and with piano accompaniment. It should be remembered first of all that the composition must sing well. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope, bearing upon the outside the fictitious name, and having inside his real name and address. Loose stamps must be enclosed if return of MSS. is desired. The composition receiving the prize becomes the property of the Swift and Company Male Chorus. The composition winning the prize may be produced in concert by the Swift and Company Male Chorus during the season of 1926-1927. The award will be made by a jury composed of Leo Sowerby, Arthur Olaf Andersen and D. A. Clippinger. No member of the jury shall enter the competition. The jury reserves the right to reject any or all compositions offered."

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MARY LEWIS AND MYRON JACOBSON

at Biarritz. Mr. Jacobson is a Russian composer-pianist. He has been in America about ten months and during that time has acted as accompanist to Charles Hackett, Mary Lewis, Maria Kurenko, Florence Austral and others. During July and August of this year he is to teach at the Cornish School, Seattle. His songs, published by Carl Fischer and Oliver Ditson, have been sung by Charles Hackett, Sophie Braslau, Maria Kurenko and others.

MARIE
MORRISEY
Contralto



April 29 Cincinnati Orpheus Club
May 24 North Shore Festival

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THE HELLERAU SCHOOL AT CASTLE LAXENBURG

VIENNA.—One of the most important artistic events of the year at Vienna is the advent of the Hellerau School—the School for Rhythm, Music and Physical Culture, founded by the great Jaques-Dalcroze at Hellerau, near Dresden, many years ago. In recent years the active and energetic leaders of this institution have proceeded far beyond the original teachings of that master, which were largely theoretical; they have elaborated a system which keeps pace with the latest achievements of their art and have contributed a tremendous share towards the evolution of physical culture, musical understanding and what is today known as modern dancing, in Europe.

BEAUTIFUL AND HEALTHY ENVIRONMENT

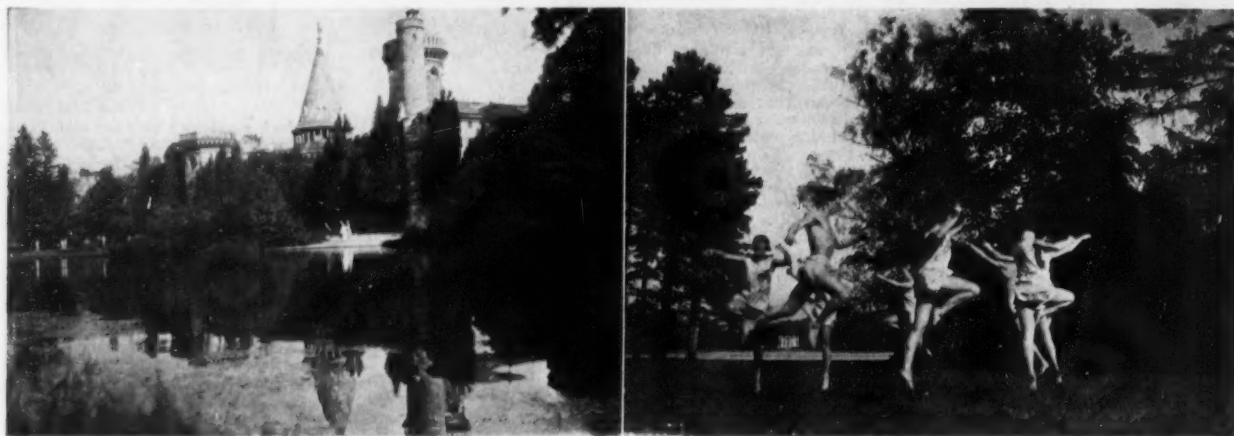
The removal of the school from Hellerau, near Dresden, to the beautiful and historical ex-Imperial castle of Laxenburg, near Vienna, was prompted by many important considerations. Principally such of a practical nature. Present conditions in Germany were unfavorable in many respects. Prices of commodities and the cost of living are immensely high there—virtually up to the American standard—and in order to enable not only the wealthy class but young people

ming; there are, at short intervals, social gatherings and outings to the historically famous and beautiful spots of the famous "Vienna Woods". This summer the school plan will also include open-air performances before invited guests. And guests come numerous to Castle Laxenburg; hardly a famous musician, stage manager or painter who does not count among the visitors to the social gatherings.

THE STAFF

An American, Mrs. Christine Baer Frissell, is in charge of the pedagogic and theoretical work; Valeria Kratina, a dancer who has made Hellerau famous, heads the dance faculty; and Ernst Ferand is in charge of the musical branches, besides acting as general supervisor of the school. The feats of the Hellerau School are too well known to require further comment. Suffice it to say that during the present season the pedagogic department has given sold-out and enthusiastically received Demonstration Evenings at Vienna, Berlin, Prague, and throughout Germany and Switzerland. The dancing department has produced such important works as Bartok's *The Wooden Prince* and Milhaud's *Man and His Desire* at Dresden, Vienna and elsewhere, and

of recital talks on the lives and works of great composers. He gave a brief review of the life of Handel and then presented a musical program of that master's works with the assistance of the mixed quartet of the First Reformed Church of Mount Vernon, Dorianne Bawn, soprano, and Rudolph Joskowicz, violinist. The tenth recital talk of this series was devoted to the life and works of Johannes Brahms, the assisting artists for the musical program being Adele Lewing, a personal friend of Brahms and a pupil of Leschetizky; Mme. Sidonie Lieban, soprano, and Leon Goldman, violinist. These entertaining and instructive talks have met with unusual response from the radio audience and the radio critics. The World writes: "Herman Neuman is doing a serious job that is entitled to more than passing mention. His carefully prepared talks must certainly prove of real value to musical students and extremely helpful to the layman." L. S. N. R., of the Brooklyn Daily Eagle, calls him "the faithful, energetic and ambitious artist who appears to be something of an all-round genius." The Brooklyn Daily Times writes, "Neuman is an authority on composers and he talks with feeling for them and a depth of musical understanding that make his lectures a delight. Neither WNYC nor any



A "NEW 'OLYMPIA OF THE NORTH.' "WHERE PUPILS GET HEALTH, GRACE AND A MUSICAL EDUCATION."

(Left) The Ex-Imperial Castle of Laxenburg, near Vienna, with its century-old park laid out for Emperor Joseph II, and where the Hellerau School has founded a "High School for Physical Culture." (Right) A characteristic snapshot of a practice hour at the Hellerau School for Rhythm, Music and Physical Culture, at Laxenburg Castle, near Vienna, Austria. (Photo © Willinger, Wien.)

of lesser financial means, to benefit from the great advantages offered by the Hellerau school, it was necessary to look for more suitable quarters.

By a happy accident, the directorate of the Hellerau School hit upon the lovely and famous old castle of Laxenburg, near Vienna, Austria. And a more suitable place could hardly have been found. The once Imperial castle is situated in a big and gorgeous old park; its large and airy rooms are particularly fitted for the purposes of a school for physical culture. The great castle and the huge gardens make a beautiful, bucolic locality which affords ideal opportunities for open-air study as well as for ample and healthy recreation.

Besides, Laxenburg is situated in the immediate vicinity of Vienna—a city famous for its musical and artistic atmosphere, with its celebrated Opera House and excellent orchestras, with fine theaters and splendid musical life. The pupils of the Hellerau School have thus an opportunity to cultivate both their mind and body, and to partake of the advantages of a great artistic metropolis—and all that at prices which are far below those prevailing in America, or Germany, or in any other big capital of Europe.

A GREAT EDUCATIONAL SCHEME

The ideal time to enroll at Hellerau School is, of course, the spring and summer season. During the months from July 15 to September 15, the Hellerau School at Castle Laxenburg gives special summer classes at very moderate prices. The courses were overcrowded last summer and necessitated a considerable enlargement for the present year. During these summer months the pupils are best in a position to enjoy the beauty of the landscape and the great park, and to "re-construct" their bodies for the winter months. The courses last summer included pupils of all ages, from young children to grown-ups. All are excellently taken care of at the Hellerau School which is, so to say, a boarding school on a basis of comradeship and good spirit. There are all facilities for open-air sports such as horseback-riding, tennis and swim-

ing has reaped enthusiastic press notices during the current season for its productions of Stravinsky's *Dance Suite*, Moussorgsky's *Pictures from an Exposition*, and dances conceived after music by Milhaud, Bartok, Petyrek and other composers.

The directorate of the school is particularly gratified at the large number of American pupils now assembled at Laxenburg, and at the many inquiries which have already come in from the United States for the coming summer courses which open in July. The management lays particular stress on the fact that the Hellerau School at Laxenburg is not exclusively a place of study for future dancers or dance instructors or physical culture-teachers. The school includes not only young men and girls who wish to devote themselves professionally to these branches, but many pupils for whom Laxenburg is a place of recreation and systematic exercise and, incidentally, an ideal place for the study of music and the allied branches. There is no more suitable place to gain artistic inspiration, mental education, physical health and sound nerves than at Hellerau School at Schloss (castle) Laxenburg, near Vienna, Austria. M. C. G.

Herman Neuman Voices His Opinion Regarding the Radio

Herman Neuman is of the opinion that the educational value of radio as a maker of music lovers is being daily exemplified. "Great commercial organizations are daily sponsoring the appearances of world famous artists," he said. "Multitudes of new lovers of classic art are springing up and all this must react to the ultimate benefit of the artists." Mr. Neuman is a well known conductor, coach and accompanist. He also is the musical director of WNYC, the municipal broadcasting station of the city of New York, and is one of the most popular radio artists.

On March 1 Mr. Neuman gave the ninth of his series

other station has better feature." Pioneer, in the Herald Tribune, also waxes enthusiastic over "the paternal guardian of the Municipal Broadcasting radio presentations."

Edward Johnson on Opera Routine

In speaking of opera singers and their training, Edward Johnson, tenor of the Metropolitan Opera Company, gives it as his opinion that Europe is the place for an opera singer to go through the routine of his work, rather than America. Mr. Johnson has been through the mill himself, having spent ten years in Europe, and he knows.

"The reason for this is simple," he says. "Europe has dozens and dozens of opera companies, where we have only a few. It is obvious that these few must demand the best singers. A singer must be thoroughly familiar with the operas over here, whereas in Europe, because the opera flourishes so, he has an opportunity of learning the different operas and singing them many times during a season."

Edward Johnson, the man, the humorous, the acutely analytical, up-to-date, well read man, is every bit as interesting and important as Edward Johnson, the successful artist, possessed of a tenor voice of rare beauty and unusual intelligence and skill in the use of it.

Mr. Johnson is keenly interested in everything worth while; he has the curiosity to explore life and the people who make it. Not only does Mr. Johnson read along ordinary lines, but he has always made an effort to know men who are doing work along other lines than his own, and to talk to them about their work.

Mr. Johnson's main interest, of course, is in his own work, which he feels is helping to hasten the time when larger cities will support municipal opera as European cities have done for many years. To that end he has undertaken a long spring tour with Joan Ruth, singing throughout more than half the United States the fully staged operatic excerpts.

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Yost String Quartet Praised

The Yost String Quartet, organized a year ago by Gaylord Yost, has to its credit two highly successful appearances in Pittsburgh this season. The concerts were sponsored by prominent people of Pittsburgh and plans are under way to expand the activities of the organization next season by increasing the number of concerts and giving other cities an opportunity of hearing the work of this quartet. The other members of the organization are Roy Schumaker, second violin; Carl Rosenberg, viola, and Alfred Armocida, cello.

In commenting on the quartet, Burt McMurtrie stated in the Pittsburgh Press: "First impressions of the quartet have to do with its splendid ensemble work, its precision and the clarity of tone evoked. Gaylord Yost has developed a quartet that will do much to promote the musical reputation of the city and it should become a strong factor in the promotion of artistic endeavor. The Brahms' work was superbly played."

J. Fred Lissfelt noted in the Gazette-Times: "A new chamber music organization of Pittsburgh, the Yost String Quartet, made its initial bow in Carnegie Lecture Hall, presenting a program that would test the powers of any veteran players. Mr. Yost's men displayed future possibilities in finesse when they played the varied Bartok measures, and after the somewhat abstruse material in the allegro of the Brahms' quintet, gave the andante and scherzo a reading full of warmth and rhythmic grace."

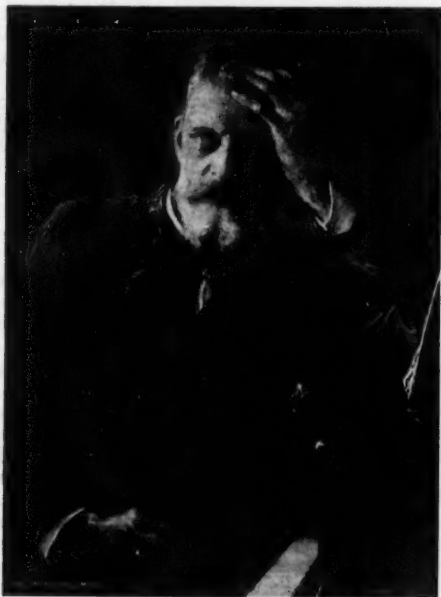
According to the Pittsburgh Sun: "It was an auspicious opening, and one which promises well for the future. Individually we have known the players for some time, but last night was the first time Pittsburgh has had an opportunity of hearing them do a concerted work. There was a fine homogeneity in the works and never a stressing of the soloists; there was a marked solidity of tone, and in phrase and modeling there was always a feeling for the composition instead of personal exploitations which is what quartet playing should be."

Equally enthusiastic was Harvey Gaul, stating in the Post: "Another launching, and this time a successful one. Last night in Carnegie Lecture Hall we had our first audition of an ensemble which is going to prove an asset to the town. It was the Yost String Quartet with Earl Truxell, pianist, as guest artist, and judging from the program presented and the way the men played we are going to hear many stimulating concerts. The quartet is excellently balanced and the men played like veterans. There was a beautiful part-blending and an unanimity of attack that was most approbative. To some people chamber music is anathema and to others it is an excitement. If we could get diversified and contrasted programs such as we had last night the blight on musique-en-camera would be lifted. The audience was large, representative and responsive, and if applause is any indication, the Yost quartet will find eager hands awaiting it at the next concert."

OBITUARY

The Last Survivor of a Great Time

Denmark's greatest lyric composer, Peter Erasmus Lange-Müller, is dead, and with him passes the romantic period in Denmark's musical history. A shy, retiring man, who



PETER ERASMUS LANGE-MÜLLER.

Denmark's greatest lyric composer, who died at the age of seventy-five. (Photo © Stenders Forlag.)

suffered from ill health, he spent most of his time in his beautiful home on the sea between Copenhagen and Elsinore, and appeared very seldom in public. About three months ago he celebrated his seventy-fifth birthday, and all Copenhagen did him honor, the Queen herself presenting him with the gold medal of merit—the highest honor a Danish artist can acquire.

He wrote a number of orchestral works, though only one symphony, several operas and musical settings to plays, but he is best known for his songs, of which he wrote between two and three hundred. He was deeply loved by his countrymen and represents to them today all that is noblest and best in the Danish national soul.

Louis Luntz

Louis Luntz, one of the leading teachers of piano in the Sherwood Music School, Chicago, passed away on March 26.

THE YOST STRING QUARTET

GAYLORD YOST,
first violin.

ROY SCHUMAKER,
second violin.

CARL ROSENBERG,
viola.

ALFRED ARMOCIDA,
cello.



ACROSS THE COUNTRY

Allentown, Pa.—A recital by the advanced pupils of John Hand, New York vocal authority, in which Doris Bryant of the Lydia Fonesbeck Dramatic Art Studio was the featured artist, attracted an appreciative audience. Hilda Butz, Martha Migner, Hilda Neff and Ernestine Eberhard took part in the program, Ruth Worman playing accompaniments.

Sol Unger, organist of Salem Reformed Church, has engaged Lawrence Tibbett to reappear in Allentown shortly.

The splendid singing of Charles Ross and Esther Snyder in the Brandon Opera Company's rendition of the Mikado was a grateful surprise. Several vacancies in the company, arising from illness, were filled by pupils of Mae D. Miller, who gave a splendid account of themselves.

Dorothea Flexer has been engaged for a recital by the Kiwanis Club.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Davenport, Ia.—Rudolf Reuter gave the fourth lecture in his series of lecture-recitals. Those in attendance were more than delighted. He lectured on Liszt and gave a small sized recital of this composer's compositions. One of the most enjoyable lectures during the season was given April 8 by Mr. Reuter in the fifth of the series. Brahms afforded a capacious field, a single evening being all too short. Mr. Reuter's interesting and informal manner, his excellent playing, and the choice bits of Brahms music played made his audience go away wishing there were three more lectures instead of one.

Erie, Pa.—The Boy's Orchestra of the Y. W. C. A. gave a concert under the direction of Willis Connolly.

Rev. W. J. Moore gave an attractive piano recital at the Villa Maria Academy, April 6.

Hula Schuster-Schnurmann, soprano, appeared before the Women's club of Cleveland, on April 8.

The music department of the Erie Women's Club entertained the art department. Mrs. E. A. Haesner was in charge.

Amelita Umnitz, pianist, appeared before the College Women's Club on April 12.

Important events of the year in the music life of the Erie schools were the interscholastic concerts given April 15 and 16, under William S. Owen.

Piano pupils of Mrs. W. J. King gave a recital at her studio.

Gladys M. Stein presented fourteen piano pupils in a class recital at her home on April 17.

The Erie Symphony gave the fourth concert of the season April 18. Sol Marcossion of Cleveland was the soloist.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Miami, Fla.—Suzanne Keener, endowed with a coloratura voice of great beauty, delighted Miami. She was accompanied by Mana-Zucca, the composer, whose home is here. A group of children's songs by Mana-Zucca was included in her program.

The recital was truly a success and Miamians look forward to hearing Suzanne Keener every season.

A lovely recital was given at Marzia Hall, the home of Mana-Zucca, by students of Elise Graziani, head of the voice department of the Miami Conservatory of Music, Bertha Foster, director. Mana-Zucca played all accompaniments, as every composition sung was her own. Mme. Graziani, previous to coming to the Miami Conservatory, was three years on the faculty of Ward-Belmont College, Nashville, Tenn., and several years in charge of the vocal department of the Pennsylvania College for Women, Pittsburgh, Pa. Her husband, George Graziani, was a well known teacher in Berlin. He was a pupil of Vonnini and Lamperti. Mme. Graziani sang in concert in Berlin and was for three years with Julius Stockhausen. The recital was a delightful occasion, assembling about 200 of the musical and social contingent of Miami.

Minneapolis, Minn. (See letter on another page.)

Milwaukee, Wis.—Although the musical season commenced to wane earlier than usual there were nevertheless eight major concerts to entice music lovers into the Pabst Theater, Athenaeum and Auditorium. In addition there were the usual number of smaller, but still interesting programs, which offer the younger musicians.

Ossip Gabrilowitsch came to the Pabst in a delightful piano recital, the last of Margaret Rice's Twilight Musicales. Marion Andrews presented Fritz Kreisler in a violin recital which sold out the Pabst.

William Wade Hinshaw's concert-opera production of The Marriage of Figaro was given under Miss Rice's auspices in the Pabst Theater, with a cast which included Editha Fleischer, soprano, and Pavel Ludikar, tenor, together with an excellent cast. The Arion Club gave a fine concert at the Auditorium with Judson House, New York tenor, as the assisting artist, who created a fine impression.

Arthur Dunham, organist of Chicago, came under the auspices of the Wisconsin Chapter of the American Guild of Organists, and gave a splendid program in the auditorium of the Washington High School.

Three superb concerts were given by the Chicago Symphony Orchestra, Frederick Stock, conductor, on alternate Mondays, the children's annual concert taking place under the baton of Eric Delamater, assistant conductor of the orchestra, Mr. Stock being at the time ill with influenza. Mr. Delamater also conducted the concert in the evening, with distinction.

Rock Island, Ill.—The Rock Island Music Club presented an instrumental trio on their annual complimentary recital program. This trio was well received, making a profound impression with its ensemble and well balanced tone. Mr. Julstrom and Mr. Clark, soloists for the evening, were forced to respond with encores. Trio op. 32, by Godard, seemed to please the audience greatly and was enthusiastically applauded.

The St. Louis Symphony Orchestra gave a concert under the auspices of the Tri-city Musical Association. A fair sized but very appreciative audience greeted them, being warm in their praises of the artistic shadings and climaxes. Michael Gustikoff, violinist, and Amie Ponchon, contralto, soloists for the occasion, delighted their hearers and responded with encores.

Rochester, N. Y. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Dido and Aeneas for Orchestra Has Success

ZÜRICH.—A chamber orchestra performance of Dido and Aeneas, under the leadership of Alexander Schaichet, was given here recently in the Tonhalle. Edward J. Dent's arrangement was used, as it seems to follow the original more closely than that of Bodanzky which was performed in New York. There is a store of melodic invention in Purcell's old opera which was fully brought out in this concert, and the work, with the conductor, had a great success.

Another important work just published in the "Whole World" music series for violin students, players and teachers.

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Tchaikowsky.....	Concerto in D Major
Wieniawski.....	Concerto in D Minor

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THE MUSICAL COURIER EXTRA

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You can judge a man's culture by the concerts he avoids.

The Prohibition question remains the big issue of the moment. Strange that neither the Wets nor the Drys (to say nothing of the press agents) have thought of injecting one or two operatic personages into the controversy. Everyone else seems to be expressing opinions on the front pages of the newspapers.

The new ballad, I Have Forgotten You, Almost, with words by Anna Fitzu and music by Gitz Rice, bids fair toward becoming a popular concert number. Miss Fitzu recently introduced it to a New York audience and it met with instantaneous success. In Montreal also, Tito Schipa included it on his program when it had to be repeated; in the fall he will make a record of it. Gigli, too, when he heard the song in manuscript, expressed his intention of including it on next season's programs. This new phase of Miss Fitzu's talent has attracted much attention. Already Charles Wakefield Cadman, Mana-Zucca and Richard Hageman are among the composers who have found her lyrics interesting and worth while setting to music.

Modern Music for April considers chiefly the younger composers of this and other countries. Seventeen young Americans are grouped in a study by Aaron Copland, himself one of the youngest composers here. Adolpho Salazar, after de Falla the best known composer of Spain today, is another young contributor writing on new musical forces in his country. A study of Paul Hindemith, the young exponent of romanticism in Germany, is made by the eminent critic, Alfred Einstein. There are also an analytical article by the Viennese composer and theorist Paul Pisk, entitled The End of Tonality, and an original exposition of the technic characteristic of the new French school. Alban Berg's Wozzeck, the atonal opera which has created a sensational success in Berlin this year, is discussed from several angles, and finally there is an illuminating study of modern French music written for the films. Drawings of Copland and Honegger are included in this issue.

RECORDS BROKEN

Records are being broken all over the place this spring. On April 15 the minimum temperature in

New York was thirty degrees at 8 a. m., the coldest April 15 since 1871. On April 24 the Metropolitan Opera ends its season with a record of forty-nine different operas and ballets performed, the largest number of items in any single season in its history. The total number of performances was 177 at the Metropolitan, with ten in Brooklyn, nineteen in Philadelphia, seven in Atlanta, ten in Cleveland and two in Rochester, a total of 225 performances for the season.

Richard Wagner as usual leads the list of composers in number of performances, thirty-one of nine different works. Verdi was second with twenty-six performances of five works, Puccini third with twenty-two performances of four works, and Giordano fourth, with the (for him) unprecedentedly high number of fourteen performances of three works. This was due to six performances of the new opera La Cena delle Beffe, and the fact that the other two, Andrea Chenier (five) and Fedora (three) were given with all-star casts. The rest of the composers were scatteringly represented. Philadelphia saw one performance each of Marta, Thais and Samson and Delilah, which were given nowhere else in the circuit.

So much for the quantities of the Metropolitan season. Next week something about its quality!

METROPOLITAN NOVELTIES

The Metropolitan announcement for next season is one of decided interest and much promise. In the first place, there is to be an opera in English by a proved American composer, Deems Taylor, and Edna St. Vincent Millay, a poet of great distinction, who turns to writing for the lyric stage for the first time. It was, of course, to be expected that Turandot would be given, especially with a personality like Jeritza available for the principal role.

The German revivals are particularly interesting, since Mr. Gatti has now at his command a German ensemble far superior to any existing anywhere in Germany itself. There has been no Mozart work since Così Fan Tutte. The Magic Flute will doubtless be given a very spectacular treatment. Fidelio comes in view of the centenary of Beethoven's death, in March next year. Mignon is rather moth-eaten, but affords a chance to show Marion Talley in a new and brilliant role, as does Le Coq d'Or. Music lovers will welcome the reappearance of L'Amore dei Tre Re. Rumor says that another soprano will alternate with Miss Bori as Fiora. Der Rosenkavalier was slated for revival this season, but illness of the principals prevented it. Mr. Gatti apparently plans no classical Italian revival next season, which probably means that La Vestale will be kept in the repertory.

THE WORM TURNED

Leopold Stokowsky is a great conductor. There is no disagreement on that point. Whether or not he is the greatest conductor of our time is aside from the question. He has at least no superior as a leader, and few, if any, equals; also his Philadelphia Orchestra is without question the finest orchestra in the world today. But to our way of thinking Mr. Stokowsky is occasionally short on judgment. It was, for instance, bad judgment on his part to play that peculiar thing of Edgar Varese, called Les Ameriques. Entirely aside from the fact that Mr. Stokowsky may regard this piece as something more than the utter trash which we found it, we can see no justification for the presentation of any music by Varese. If Arnold Schönberg writes something new, well and good; we may not like it—we probably shall not—but we will listen to it with patience and respect, for Mr. Schönberg most distinctly has a background of effort and accomplishment that represents something. Were this the case with Mr. Varese we should have heard Les Ameriques at least with patience, but we can discover nothing at all in his background that could possibly justify Mr. Stokowsky wasting so much energy and effort on the part of his men and so much time on the part of his audience.

Mr. Varese made two of the most brilliant failures on record in New York. Somebody bought him the Hippodrome, a huge orchestra, and a huge chorus, to put on the Berlioz Requiem, with results that were almost laughable; somebody else bought him a new symphony orchestra to conduct, and his success was so conspicuous he resigned the day after the first concert. Having proved his total unfitness for conducting, he turned to writing music, but we must affirm that nothing that we have heard, or heard of, from his pen has ever led us to believe that he is entitled to the honorable title of "composer."

Mr. Stokowsky had the unique experience of being heartily hissed and booed, both in Philadelphia and New York. It shows that there is a very healthy condition in musical life when long suffering audiences, who have had quantities of bunk forced on them in the last few years in the name of music, at last find voice to protest forcibly. The worm turned—and took a most appropriate moment to do it.

Mob Institutions

There are a certain number of schools or other institutions in this country that are offering musical education in tabloid form. They gather together a mob of people and give each one just a tiny bit of music, generally in the form of lectures or in large classes. They are not much good, musically speaking, for it is quite impossible to learn anything really worth while in this way, but they do serve a purpose in driving their students to private teachers, when the students discover that they have a real love or talent for music and that they will never arrive at perfection without long-continued individual instruction.

It is rather a pity, however, that such institutions should give the impression, whether by accident or design, that they teach music. Music is a far more complicated matter than can be taught or learned during a six or eight weeks' course in summer, or even during a long series of class lessons during the winter. The summer course is valuable if it applies to advanced students and teachers or to music lovers who may in this way be induced to take up music seriously. But such summer courses should be held by great schools of music or great teachers or artists—as in a number of cases they are.

The public school or college is not the place for them. The teachers should not be lecturers on social welfare, psychology, and so on—and this applies even if the music students are only studying to teach in public schools. The teaching in public schools, with a few notable exceptions, is of the same mob sort. It is not intended to teach music in a serious way but to give an outline of it and a taste for it. But that is legitimate enough. The school is supposed to teach a little of everything, even music, that the student may discover his leanings and inclinations.

But these other organizations are—well, we have an idea that they are more or less harmful because they constantly introduce the "thought" idea into music, substituting theory for practice. That is a danger in America in everything—in every branch of learning. People are taught all about a thing except how to do it. It is a perfect mania—or fad—in this country to give students a whole lot of perfectly worthless knowledge—worthless because unusable. We used to make a joke about being taught to swim on dry land, and have even turned teachers who advocate such things into ridicule, as in the old verses: "Hang your clothes on a hickory tree, but don't go near the water," or "If you'd be a captain in the Queen's navy, stick fast to your desk and never go to sea."

That struck us all as being very comic, something to laugh at, because we never dreamed that our children, or any children, or anybody else, for that matter, would ever be subjected to the fruits of such nonsense. But it is far from being a joke when it is applied, as it is being applied with more and more frequency in certain American institutions. When one sees diplomas in the hands of people (call them not musicians!) who have been taught by the "theoretical" method—and who in turn, alas! get positions of responsibility where they, in turn, teach the same "theoretical" methods to others, one realizes that there is grave danger in such methods.

The danger lies, where danger almost always lies, in ignorance—that is to say, the ignorance of those who are deceived into the belief that by such methods they are learning music. They are not learning music, and this country is simply being retarded in its musical progress by the growth and maintenance of the belief that music can be learned in any way but by hard, hard work. Europe is far ahead of us musically and will continue far ahead of us musically until the knowledge becomes general in all classes in America that music is only "known" when the knowledge is practical. In other words, a man is not a musician unless he can play, write or arrange, and real musicians look with quite proper contempt upon those who have "theoretical" knowledge of music, yet those people with theoretical knowledge sometimes get musical diplomas—yes, titles and degrees which most of the real musicians cannot boast of—although they can neither play, write or arrange. Some colleges actually give their students credits for a knowledge of the names of the notes, signs and other matters concerning music and music writing even when those who get the credits have no practical knowledge of music whatever.

It would be a joke if it were not so tragic.

VARIATIONS

By the Editor-in-Chief

A Chicago Evening Journal editorial of recent date, called Music and Physics:

It is to be feared that operatic audiences, however great their love of music, have not had a proper appreciation of what the cellist in the orchestra has to undergo, however he may have appeared to exert himself. If any coal heaver with an ear for music ever envied the cellist because of the apparent relative lightness of his task, he may now know that he himself is the one to be envied.

An eastern consulting engineer has figured out that more energy is expended by a cellist in playing The Evening Star than is required to shovel four tons of coal. On the 2,690 notes in that composition the cellist expends a pressure of three and a half pounds per note, making a total of 9,415 pounds.

It is somewhat of a disappointment that the eminent consulting engineer did not figure out the pressure of the entire orchestra in playing the score of Tannhauser. If he had done so, some mathematician may have been able to determine how many Wagner operas it would take to equal the power of the lever of Archimedes.

No wonder Richard Wagner exerted such a power in the music world.

We had just begun to wonder what had become of the musical statistician when the foregoing appeared. The article is a companion piece to those which used to tell how much per note Caruso was paid; how much faster some pianists played than horses could run, or locomotives travel; and how many fractions of a second the brain of a violinist required to transmit musical or technical intention into the hands.

The Chicago writer forgot, too, to revive the old one about the ability of Paderewski and Rosenthal to place a finger on a thick piece of plate glass and to break it by exerting the same degree of pressure necessary to play certain parts of Liszt's Second Hungarian Rhapsody.

We always have felt that what really would break under the circumstances would be the finger of the pianist.

A composer who does not wish his name to be used, communicates from Lucerne, Switzerland: "At Dubeli's restaurant here, they have a table at which Richard Wagner used to drink his beer every day. I sat at the table, and drank beer, but I must confess that I could not think of a single theme as good as any of those in Meistersinger or Tristan and Isolde."

Alexander Lambert, famous piano pedagogue and holder of the world's musical record for the shortest visiting sojourn in Europe (he stayed there two days on one of his trips abroad) is planning another foreign sortie, via steamship Hamburg, April 29. Alexander will not be able to sprint away so quickly from Europe this time, as his itinerary includes a cure at Carlsbad, and a subsequent tour through Italy in the company of Artur Bodanzky. The Lambert system of teaching is a de luxe matter. He selects only the most talented pupils of the many who apply to him for instruction. It seems to be a successful way, for two of his recent outputs are no less than Julia Glass and Nadia Reisenberg, two remarkably competent cajolers of the keyboard. Alex is noted also for his strong likes and dislikes. For instance, he hates the smell of tobacco, and he loves to have the parents of his pupils accompany them to their lessons, and give him valuable suggestions in regard to their studies and their career.

Frances Carson, playing Salome in London, has been ordered by the censor to augment her costume with a draped shawl so as to hide her bosom and her knees. How then could Salome stir Herod and Jochanaan to the necessary pitch of emotion?

An unauthenticated report has it that Composer Carpenter may add a story or two to his Skyscrapers ballet.

Clara Edmonds-Hemingway, who calls herself a kitchen philosopher, sends this verse of her own, which she calls: Why Shouldn't I?

Oh, the teakettle sings o'er the fire blazing high,
In spite of hot water, so why shouldn't I?

When out of the frying pan into the fire . . .
My ultimate fate I'll not pause to enquire.
Hot water, or flames? Never mind . . . I will try . . .
The teakettle's singing, so why shouldn't I?

Strange that much old music is remembered so long, and much new music is forgotten so quickly.

Emil Enna, of Portland, Ore., sends us a newspaper clipping "for further comment." It is from

the Morning Oregonian (Portland) of March 8, and reads:

MUSIC MADDENS MAN

BAND PRACTICE REDUCES PRISONER TO VIOLENT INSANITY
BILLINGS, Mont., March 7.—(AP)—When the Billings municipal band started its weekly practice on the top floor of the city hall today, a prisoner in the cell house in the basement became violently insane and had to be placed in a padded cell.

The man who was arrested for vagrancy Saturday, apparently was normal, the jailer said, until the music began to float down into the jail. He then began to jump up and down and yell at the top of his voice. Later he began to sing and pray.

Members of the band reserved comment. The band was playing "How Dry I Am" when the prisoner became unbalanced, the jailer declared.

Further comment?

Of the new books just out, J. S. Fletcher's The Root of All Evil does not deal with jazz, any more than Michael Arlen's Piracy treats of the writing of popular songs.

While we are being denounced abroad as a jazz-loving and musically degenerate nation, the news comes from Manager Richard Copley's office that on Tuesday evening, April 27, at Town Hall, Harold Samuels will give another all-Bach program, "by popular request." Is there any fathoming this queer America?

All over the world, the musical just past, has demonstrated that the Hindenburg line of Bach, Beethoven, Brahms and Wagner, still is holding without break or even bend.

Owing to recent doings at Town Hall, that section of the city is being referred to as the Bach Belt.

Deems Taylor has written an opera which the Metropolitan will produce next season. It is to be sung in English. It should thrill Mr. Taylor to feel that the potential number of Americans able to understand his opera is 117,000,000 according to the latest census.

Contributed by B. F.:

Short Musical Fable.

There Once Was a Pianist.

He Never Played Chopin.

He Died.

Of Anaemia.

"Is Conversation a Lost Art?" asks the Evening Post. Not with some impolite concert and opera goers.

"Mel" writes from Milan: "I have just heard Boito's Nerone at La Scala, and feel urged to inform you that I cannot understand what all the shouting was about a couple of seasons ago. I never did understand why there was any fuss about Boito. He is a singularly ungifted composer. Nerone is dull, longwinded, without melody, musical originality, or orchestral characterization. The score bristles with reminiscences from Parsifal and Walküre. The scenery is excellent and there is a chorus of 350 voices. That is nothing to get excited about, however, is it; or to charge excessive prices per seat; or to press-agent the entire world in the endeavor to create the impression that this vapid and boring Nerone was a success. I don't know what you think, but to me it looks as though the object was to get the Metropolitan in New York to produce the work. I never admired the management of that institution more than I do now. They certainly had courage to resist all the pressure and refuse to make the purchase, even with such names as Boito, Toscanini, and Ricordi behind the premiere."

Messrs. Toscanini and Ricordi are not responsible for the content of Boito's opera, and ethically and sentimentally they owed it to the memory of Boito to make the production. He had labored at the work for a great many years and himself declared it to be his masterpiece. The public and critics do not agree with him, and there the matter ends.

Wagner's own excuse: "Such a career as mine must ever cheat the onlooker; he sees me in acts and undertakings he deems to be my own, whereas at the bottom they are quite alien to me: who marks the repugnance that often is filling my soul? All that will be understood one day, but only when the sum is finished and the balance struck." And verily, the onlooker has been badly cheated, for he is still guess-

ing; and worse, is filling magazine pages and books, with his guesses.

Apropos, Wagner copied all his own scores before he became famous and rich. Modern comic opera composers, please note.

A Chicago vocal teacher advertises: "Have you a voice like Galli-Curci, Caruso, Martinelli, or Gigli? If you have it call on me. I will see that your voice will be placed perfectly like those artists." Moved by our friendship for the singers named, we shall not reveal the identity of the teacher who is able to stock the market with so many rivals.

Our usual winter melancholy was just turning into renewed spring hopefulness, when we started to read our morning mail, and the first envelope we opened was an insurance company circular, beginning as follows:

DEAR SIR:

It will interest you to know that out of one hundred men now at the age of 25, at the age of 65

Thirty-six will be dead,
Fifty-four dependent,
Five live on their earnings,
Four well off,
One wealthy.

We immediately wondered for which of those departments a rapidly aging music writer, with whom we are intimately acquainted, is steering his unknowing course.

"Oh, for a new Wagner to come to earth," pleads J. P. F. And the world to listen again to those controversies, bickerings, and quarrels? Besides, what's wrong with the old Wagner?

"It must be wonderful to sit in a symphony orchestra and hear all that wonderful music," a young lady said to the silver-haired oboist. "I don't hear it, I blay it," answered the ancient piper.

Peter Minuit bought this island from the Indians for the present price of two good seats at the Metropolitan Opera House.

If Europe could, it would hate our jazz, too.

Edgar Varese, the cubist composer, was standing next to a pair of steel drills in full operation on a new building. Wearing an ecstatic expression, he listened intently. "What you doing?" asked a passing friend. "Exercising," replied Varese.

Sometimes we wonder whether musical transcriptions and paraphrases really are the artistic crime some old fogies pretend them to be. After all, some of the "offending" transcribers and paraphrasers, were Handel, Brahms, Schumann, Liszt, Saint-Saëns, Tchaikowsky, Gounod, Busoni, Brassin, Tausig, Kreisler, d'Albert, Godowsky, Rosenthal, Elman, Hartmann, Berlioz, Weingartner, Spalding, Hutcheson, Rachmaninoff, Strauss, Moszkowski, Sarasate, Hubay, Stokowski, Dohnanyi, many others, and—Bach!

Clarence Lucas has been travelling in Italy, where he is getting data for a series of essays on the music and art cradle of the modern world. From Monte Carlo, however, he sends this mystifying message: "I have been here several days, and the bank is still unbroken."

To music critics, last winter, the daily dozen meant concerts.

A correspondent ends his letter: "Yours for light wines and beer, and more Wagner Ring cycles at the Metropolitan next season."

And by the way, what became of Coq d'Or this winter?

The 1,000,000th performance of Handel's Messiah in England should be a big event there when it takes place, as it surely will.

There is a serious doubt, however, whether the American public ever shall become intimate with intimate opera.

Amigo (viewing artist friend's painting dubiously) —"Er-um-ah—"

Artist—"I know it's bad. It's just a pot boiler, to keep the wolf from the door."

Amigo—"Well, why don't you put it out in front of the door, where the wolf can see it?"

LEONARD LIEBLING.

AUDITIONS

Many singers, and other professional and amateur musicians, have often been disappointed when, after passing an audition, they were not given a position. Those students and professionals should be told that Giuseppe Verdi was refused admittance to the Milan Conservatory by Basili, then director of the Conservatory, who refused the future great Italian composer a scholarship on the ground that he lacked talent. The institution later on was called the Royal Conservatory of Giuseppe Verdi. Sarah Bernhardt, too, was not found sufficiently good to win a first prize at the Paris Conservatoire! She nevertheless became the glory of the French stage and one of the most famous international actresses of all time. We know of many composers who were given the Prix de Rome and who later on amounted to very little—so little, indeed, that many of them made no imprint in the musical world.

There are today, as there were yesterday, star pupils in schools and colleges, who year after year win prizes, but when sent out in the cold world fare not half as well as expected and are passed in the race for glory by colleagues for whom no future was prophesied even by those way up in their profession.

To pass an audition is an ordeal. A private or public audition for operatic aspirants does not bring out the talent that operatic managers are looking for. It is very difficult for a manager to discover great talent in a singer after hearing twenty or thirty singing operatic arias without the help of an orchestra and the paraphernalia of the operatic stage. There are pianists who have won prizes offered in competition for beautiful playing of a concerto. Does that make that pianist a great one? Certainly not. That pianist may have studied the concerto for a year continuously and have it at his finger tips. The beautiful interpretation may be that of the teacher and not the pupil, yet the judges will discernedly award the prize to that student who, later in life, may accomplish little in his or her professional work. What is said here about a pianist may be applied to a violinist or any other instrumentalist.

There are singers, possessors of beautiful voices, who always quote Rossini, who is supposed to have stated, "What is required from a singer is voice, voice—voice." Naturally, one must have a voice to sing, but it is not always the possessor of a wonderful voice who goes the farthest in the operatic world. Jean De Reszke did not have a wonderful voice, but he was a wonderful artist and singer. Victor Maurel, himself, knew that his voice was one of his drawbacks, but he sang so well, interpreted a role so superbly, as to be remembered among the great operatic singers of yesterday, and his place is not yet filled by any baritone of today. Mary Garden never shone through the sheer beauty of her voice, yet for the past quarter of a century she has been regarded as a star of the highest magnitude.

All those thoughts came to mind, when on Monday, April 12, Herbert M. Johnson, business manager of the Chicago Opera, and his councillor, Stage Manager Engel, listened to many young men and women in one of the large rooms of the Auditorium with a view of hearing what Chicago had to offer in operatic recruits. It may be that some will be engaged, or that none will be acceptable to the management. Mr. Johnson, before leaving for Europe on the twentieth of this month, was scheduled to hear in New York other aspirants to operatic fame. In Europe he will hear still other singers. None may be secured for the Chicago Opera, or several may be engaged through those auditions, but as judicious as Mr. Johnson and his assistants may be, auditions are always unsuccessful from every standpoint except that of the voice. Campanini told the writer once, after hearing a young woman sing Siebel's Flower Song from Faust, "Here is a find—good looking young woman, glorious voice. Now let us put her on the stage and see how she can act and what sort of a boy she will make." Campanini asked her to go to the wardrobe mistress and ask for the costume of Siebel and to send word to him in his office when she would be ready to appear before him. A half hour later an assistant informed Campanini that the young lady was on the stage, ready to be seen again. As soon as Campanini saw her, he knew she never would do. She had, as Frederick Donaghey would say, "two good reasons" for not being engaged. R. D.

SO THIS IS VIENNA

Igor Stravinsky recently visited Vienna for the first time in twelve years, for his concert appearance. At a big reception given in his honor by the Viennese section of the I. S. C. M., nothing interested the famous radicalist as much as a performance on the accordion of Strauss' Frühlingsstimmen Waltz given by a stout Viennese lady. At Stravinsky's special request, the musical side of the reception had the atmosphere of a Viennese "Heuriger"; a string quar-

ter with accordion obligato played only Johann Strauss' and Lanner's music, and Stravinsky sat beside this small orchestra almost throughout the whole afternoon, listening attentively, much to the embarrassment of the hosts. On the preceding day Richard Strauss had given a house-warming party at his new villa. Nothing less than aristocrats and high state officials assembled for the event, whereas the Stravinsky reception was attended chiefly by the musical and art fraternity of the city.

THE MELODY WAY IS THE SPEED WAY

Otto Miessner's Method of teaching music, known as The Melody Way, continues to create astonishment wherever it is tried. Some time ago a report came from Los Angeles of the experiment tried there with children ranging from seven to thirteen years. They received five weeks of instruction, two lessons per week—ten lessons in all. They then gave a demonstration. The work was under the direction of Emma Bartlett, musical director of the city schools. As to the results of the test, the Los Angeles Press says:

Ninety-two youngsters gave a concert in Chickering Hall, Saturday morning. Five weeks ago not one of the performers in that very amazing musicale had ever touched a musical instrument. That sounds like a miracle, which it is. But it is a miracle of love and science working together with the impetus of social service as a spur.

Edward H. Uhl, president of the Southern California Music Company, collaborating with Emma Bartlett, musical director in the city schools, initiated the work. . . . The child players ranged in age from seven to about thirteen. All are the children of poor parents, and all are gifted. But parents are reluctant to gamble on a child's genius unless the word of some expert can back the venture. . . . These children had, up to Saturday morning, had but ten lessons, two a week for five weeks. They have worked in classes of sixteen, four at as many pianos and the rest at cardboard key boards, dumb symbols of the instrument's value.

The method employed for this training was the so-called Otto Miessner Method, known popularly as The Melody Way. The children sang or hummed as they practiced on the dumb keyboards and skillfully their director taught them the value of the chords, tonic, dominant and subdominant. . . .

Ninety-two poor children now know that they may become musicians. Their parents realize that money invested in musical instruments and lessons will not be wasted but will be a valuable personal and family asset. And ninety-two families have been given a step up toward harmony and hope.

Big business is making good, because it is turning its constructive ability to splendid social uses.

The Los Angeles Examiner confirms this with the following account of the same recital:

Children who ten weeks ago had never touched piano keys gathered at Chickering Hall and played the accompaniments while other groups of children sang. It was the closing demonstration of the vacation music school conducted by the Southern California Music Company and attended by ninety-two children. A pre-requisite of attendance was that the children should have had no previous instruction and that they should come from homes in which there were no pianos.

Working with the Otto Miessner keyboard system, Mrs. Emma Bartlett, school music supervisor from Compton, gave the children two lessons a week, teaching them the keyboard, fingering, simple harmony, transposing, and then sending them to the piano to put their lessons into practice. The children made amazing progress, quickly mastering keyboard intricacies, and learning not alone to play easy melo-

TUNING-IN WITH EUROPE

Who was Roger North? The Honorable Roger North, born in 1653, was, according to the omniscient Grove, attorney-general to King James II. He wrote the *Memoires of Musick*, a musical history, the MS. of which was rescued, about a century after it was written, from a country broker's shop and not published till 1846. And the first 185 pages of it, entitled *The Musically Gramarian*, were never printed until now. Hilda Andrews has edited it and the Oxford University Press has brought it out.

* * *

How could such a treasure go unheeded so long? Has fate deferred this publication till now, so as to prove to us once again that times do not change, and that real opinions are valid in all ages? Listen to a few of these gems from the Honorable Roger's brain. For instance, he says on listening to music:

"Musick can not be understood by any other means, than a free & willing as well as skillful performance, and that not by snapps and essays, but by a full & sufficient Auricular examination; for it is very probable that an antiquated manner may not be taking at first, and then to crye foh! how dull is this? and strait throw up, this is not a way of study so as to arrive at the knowledge of anything; the same quarrells against all arts & languages, for is not our mother tongue, and every days business, much easier & pleasanter?"

He was evidently not a radical, and his defence of the classics of his day is perhaps as justified as it is quaint:

"And such is the fancy of our musicians who will allow no age to have enjoyed the felicity of harmony but their owne. . . . If ye conoisours of musick in ye proper time, were raised up and brought to hear some of our famed consorts, they would lye downe againe saying it was ye musick of fools and madd men."

On program music (an "invention" of the nine-

dies, chords and harmonies, but to write down songs they had learned. . . .

Edward Uhl, president of the Southern California Music Company, originated the free vacation music school plan, and said yesterday that he hopes next summer to have even larger classes.

"There are scores of homes in which a child has no opportunity to find out whether there is latent music talent," he said. "Many parents cannot afford to spend money on preliminary lessons and then find out that the child is not meant for a musician. The enthusiasm that these children have developed is wonderful. Mrs. Bartlett has found several most promising boys and girls who display real talent."

The children selected for this experiment were those who had had no musical training before nor contact with a piano.

A similar demonstration took place recently in New Orleans by children of the first class in that city which has completed the twelve-lesson course in Melody Way Piano Instruction, none of them having had any previous instruction. The program tells the story. Here it is: Little Wooden Shoes, played in three keys by Sarah Buck, aged seven; To a River, played in two keys by Charles and Frances Kerr; Evening Song, played in two keys by Betty Hudson; The Tenor Drum, played in five keys by Betty Hudson; Happiness, played in three keys by Jenny Japcke; Lady Moon, played in two keys by Dorothy Haas; My Pony, played in two keys by Dorothy Haas; and so on through an entire program. That such results can be attained in a few class lessons proves conclusively that the Melody Way is a speedy way.

AN INTERESTING LIST

The General Federation of Women's Clubs has selected the movie picture houses and the radio stations as the media for a national campaign for musical appreciation. During National Music Week, May 2 to 8, a memory contest will be held with the picture houses and radio aiding. Fifteen pieces from a list of fifty will be played. Here is the list of fifty:

Air from Suite D major, and Gavotte from Suite D major, Bach; Minuet in G and Andante con moto from Symphony No. 5, Beethoven; Hungarian Dance 5, and Hungarian Dance 6, Brahms; Polonaise Militaire, and Marche Funebre from Sonata B flat minor, Chopin; Pizzicati from Sylvia, Delibes; Humoreske, and Largo from New World Symphony, Dvorak; Pomp and Circumstance March, Elgar; Amaryllis, Arr. Ghys; Shepherd's Hey, Grainger; Funeral March of a Marionette, Gounod; Morning, Aase's Death, Anitra's Dance, and In the Hall of the Mountain King, all from Peer Gynt Suite, Grieg; Largo, Handel; Andante from Symphony Surprise, Haydn; Badinage, Herbert; Hungarian Rhapsody 2, Liszt; To a Wild Rose, To a Water Lily, and From an Indian Lodge, MacDowell; Nocturne from A Midsummer Night's Dream and Spring Song, Mendelssohn; Minuet from Symphony in G minor, Mozart; Narcissus, Nevin; Minuet, Paderewski; Song of India, Rimsky-Korsakoff; C Sharp Minor Prelude, Rachmaninoff; Kamennoi-Ostrow, Rubinstein; Danse Macabre, and The Swan, Saint-Saens; Valse Triste, Sibelius; El Capitan, and Stars and Stripes Forever, Sousa; Waltz, On the Beautiful Blue Danube, Strauss; Moment Musicale, and Ballet, from Rosamunde, Schubert; Traumerci, Schumann; Overture 1812, and Marche Slave, Tchaikowsky; Triumphant March from Aida, Verdi; Invitation to the Dance, Von Weber; Festival March from Tannhauser, Magic Fire Scene and Ride of the Valkyries, Wagner.

In connection with this contest the Q R S Music Company is offering a series of prizes for essays on the music played.

teenth century, some think!) he speaks with temperament:

"But it is very possible that the thoughts of some folks may run upon a dance, ye hurry of football play, ye mad folks at bedlam or mortall Battells at Bear Garden, all wch Bizzarie ye masters of musick will undertake to represent, and many persons that doe not well distinguish between real good & evill, but are hurried away by caprice, as in a whirlwind, think such music ye best; & despise those who are not of ye same opinion and (as ye rabble) crye, it is brave sport."

If you don't like this view, you must admit the following is thoroughly safe and sane:

" . . . setting aside ye singular humor of men & times, that musick wch agrees most with ye best actions of civilised humanity is ye best musick."

And here is what he says on the subject of "stars":

"One thing I dislike is the laying too much stress upon some one voice wch is purchased at a dear rate. Were it not as well If somewhat of that was abated & added to the rest to bring ye orchestre to a neerer quality? Many persons come to hear that single voice, who care not for all the rest, especially If it be a fair Lady; And observing ye discourse of the Quality critiques, I found it runs most upon ye point, who sings best? and not whether ye musick be good, and wherein?"

Two hundred years ago! Good old Roger North.

* * *

There is precious little mention of music in the second volume of the letters of Queen Victoria, and what there is betokens neither great love nor understanding. The following paragraph about Wagner is certainly quaint:

"Windsor Castle, 17th May, 1877.—After luncheon the great composer Wagner, about whom the people in Germany are really a little mad, was brought into the corridor by Mr. Cusins. I had seen him with dearest Albert in '55, when he directed at the Philharmonic Concert. He has grown old and stout, and has a clever but not pleasing countenance." C. S.

MORE ABOUT MARAFIOTI'S BOOK

A LETTER FROM SOPHIE BRASLAU

March 31, 1926.

To the MUSICAL COURIER:

In the March 11 issue of the MUSICAL COURIER appeared a review of Dr. P. Mario Marafioti's book, *The New Vocal Art*. The review was made by an anonymous writer introduced by the editor as follows: "The expert chosen for this difficult task is one of the world's leading authorities upon everything pertaining to vocal art, vocalism, singing, voice culture, production and all allied subjects."

I have read the book of Dr. Marafioti and I should like to express my opinion on this review, for it seems to me that either the reviewer did not understand the contents of the book or he preferred to give a misleading interpretation. Lack of space permits me to comment on only very few passages.

The reviewer wrote: "We are now in a period of reformation . . . So an angel came down from heaven and said to Dr. Marafioti: 'Arise and be the reformer of Vocal Art.' Then he goes on 'Our author destroys Bel Canto with five words. He says to the world: *True canto, not bel canto* . . . Perhaps the author of this book has forgotten that *bel canto* means good singing."

"Just to make sure, I asked an Italian peanut vender at the corner of our street. He said: 'Bel canto is a general expression for melodious singing. Un bel canto: a beautiful melody: un bel cantante: an artist who sings well.' I asked, 'What does your Italian method of bel canto mean?' 'The bel canto method is the method that teaches to sing well.' 'To sing what? Only sweet melodies or Neapolitan cantilene?' He replied impatiently, 'A good singer has to sing all kinds of music—sweet, dramatic, old, modern. Say, Mister, didn't you ever hear a good singer?'"

"In fact, the peanut man is right. He could no more understand than I can understand what Dr. Marafioti means by the destruction of bel canto, the destruction of good singing. If that is destroyed what is left?"

I take no objection to the fact that the reviewer sought an endorsement from the peanut vender at the corner of his street, but, to begin with, anyone who knows Italian would never translate *bel canto* into good singing, with or without the peanut vender's authorization. *Bel* means beautiful, not good. Good is *buon* which is quite different. In fact, it would be preposterous to translate *bel tigre* as good tiger or *bel giovanotto* as good fellow. *Bel* refers to qualifications of beauty, not of goodness. Therefore Bel Canto cannot be translated by good singing.

What is very important, however, is to quote what Dr. Marafioti wrote in his book, because it is not exactly what the reviewer gave us the impression he wrote. The reader can judge for himself. This is the incriminating part from the chapter, "True Canto, Not Bel Canto in the *New Vocal Art*."

"Such questions may give rise to the impression that we wish to attach Bel Canto for some preconceived idea. To be truthful, this is of its epoch, was irrefutably of inestimable value, for it created with beauty and style all the effects demanded by that music. And we grant that although the taste of the public today is changing to some extent, such effects are still a source of delight to many when well carried out in the operas of the romantic period. But, when this method is discussed at the level of a high form of art, in its relation to modern music, we maintain that its value is misjudged and overestimated."

"This style of singing, however, as the name, Bel Canto, implies, was created mainly for the purpose of conveying beautiful tones . . . Now we grant that in the romantic age of our forefathers, when life was more of an arcadic and sentimental nature, and emotions were of a lighter character, that was perfectly in harmony with the demands of the public. Music was carried out accordingly, and even tragic events were portrayed with melodies whose rhythm and beauty of tone were taken more to heart than the psychological expression that the meaning of the words meant to convey. Therefore, Bel Canto naturally provided the best means of expression. But in the radical change which the human soul has undergone in the last forty years, there was little room for sentiments and expressions of such a light nature, deeper and more intense emotions having taken their place."

"Art is life. It must express, then, all the emotions that life entails—hated, horror, fear, jealousy, egotism, inclusive—in a true and effective manner, so as to reach the mind and soul, leaving the delight of the ear as a complementary asset. Would it not be incongruous to sing beautifully 'I hate you,' 'You disgust me'?"

"Modern music, growing along the line of this conception, has directed its path toward the portrayal of true sentiment, disregarding the technical effects which, in the old style of music, served as the conventional resources for the applause of the audience. In Wagnerian operas, in fact, as well as in contemporary works, for instance *Amore dei Tre Re*, even the most enthusiastic worshippers of Bel Canto cannot help admitting that beautiful singing is not the most appropriate means for depicting all the psychological emotions which are intrinsically embodied both in the style of the music and the contents of the words."

"Let us shake off prejudices, then, and value Bel Canto in the light of real art . . . For advanced minds the advent of Wagner who evolved the expression of human emotions into forms of music more truthful and vital, marked the healthy reaction from the vocal music imbued with artificiality and mannerism. This reaction was recognized, in fact, from the beginning, and was followed in its principles, if not in the same form, by all the great musicians."

"Its triumphant march struck the inevitable blow at the destiny of Bel Canto which, after its ineffectual attempt to face the evolution of music, gradually lost its sway through the failure of its last surviving champions who struggled in vain to adapt the old school of singing to modern compositions."

"Teachers, therefore . . . should educate the mentality of their pupils to the expression of *real sentiment* by sincere means, not by the display of traditional technicalities. *True Canto*, not Bel Canto must be the new watchword because, after all, they must realize that, in the inner essence of *True Canto*, Bel Canto always exists whenever it is needed for conveying beauty. And while the latter may betray the truth, the former does not necessarily destroy Bel Canto;

just the opposite, it elevates it by purging it of exaggerations and bad taste."

Now, since it seems to me that the reviewer fails to know what Bel Canto is, rather than entering into a discussion I prefer to introduce here some excerpts from books published many years before Dr. Marafioti's, which will illuminate him on the subject.

Quoting from Krehbiel's *Studies in Wagnerian Drama*: "In Wagner's vocal parts the aim is to achieve through music an increased expressiveness for the poetry. . . . Wagner (and here I should like to correct an almost universal misconception), Wagner never condemned beautiful singing, even in the Italian sense, except where it stands in the way of *truthful, dramatic utterance*. . . . In the Italian opera the *vocal adornments*, favored by the inherent softness and beauty of the Italian language, gradually *usurped* the first place, while the dramatic motive, which had inspired the invention of the opera, dropped out of sight. . . ."

"Wagner protests against the attempt to use the *bel canto* of the Italians in German opera because the German language is too harsh for *florid music*. . . ."

Do you understand, reviewer, what *bel canto* means? Or do you rather want us to believe that Wagner, in discarding *bel canto* in his operas, meant to preach *bad singing* and preferred *bad singers* to good ones?

Quoting further from Krehbiel: "Caccini, a famous singing master, made many statements which Gluck and Wagner only echoed when they came to urge their reforms. . . . In condemning the roulades, he calls them 'Long flights (flourishes or whirlings) of the voice (lunghe giri di voce)', and says of them literally: 'They were not invented as being necessary to good singing, but, as such, I believe, to provide a certain titillation of the ears for the benefit of such as have little knowledge of what expressive singing means; for if they understood this they would unquestionably detest these passages, since nothing is so offensive as they to expressive singing.'"

In *Arte e Technica Del Canto*, by G. Magrini (Milano-1905), pages 11, 12, 13 and 14, we read:

"In 1582, Caccini and Carrissini founded the first school of singing in Rome. . . . It must not be forgotten that Caccini is the founder of this great art because he first conceived of and affirmed the independence of the word from the music. He was convinced, indeed, that the word in singing should maintain its efficiency and not be submerged by multitudinous musical passages."

"Stradella, Scarlatti, Porpora in Naples and Tosi in Bologna founded other schools. These schools which started with the birth of opera gradually began to be modified: at the beginning the singer limited himself to rendering with perfect art what he was supposed to express; later, the perfection of execution had an influence upon the art, and virtuosity and search for effect became the only scope of singing. The singer became the dictator; he imposed his caprices and his will on the musician who no longer wrote according to his inspiration but sacrificed this to furnish the singer with the opportunity of emerging in *floriture* and trills. This period marks the point of decadence of this art and it is strange that in the history of all the Fine Arts there has been the same process."

"In the eighteenth century, Gluck, gifted with a superior mind and an artistic nature, conceived the idea of reforming Italian opera and succeeded in his aim. . . . He did not want music to be only the object of acoustic pleasure but rather that it should render deeper and more powerful the sentiment of the content. The reform of Gluck was enthusiastically received in Paris and through his victory singing was reborn to new life. Then he undertook a task more serious, after having abolished the useless *floriture* and virtuositities which were breaking the melodic thought, and initiated *Il Vero Canto*, the *True Canto*, which corresponded to the *true expression of the word*." Do you hear, reviewer?

"The successors of Gluck, although they did not follow him to the letter because they did not exclude entirely from singing every virtuosity, created a new school of singing from which shone forth the best singers of the world like Malibran, Catalani, Frezzolini, Patti, Rubini, Tamburini, Garcia, etc. Although some of these artists lasted until our day, we can affirm that this glorious school started to decline around 1870."

In 1910, Alfredo Untersteiner wrote as follows in his *Storia della Musica (History of Music)*, page 217:

"Pietro Francesco Tosi, who, with Antonio Bernacchi, cultivated with predilection, 'il canto fiorito' handed down the rules of this school in his 'Opinioni dei cantori antichi e moderni' (1723). Other celebrated schools were those of Redi at Florence, Porpora at Naples and Mancini in Vienna."

"The best known singers of the age were Vittoris Tesi, Faustina Bordoni-Hasse, Farinelli, Caffarelli, etc. . . . The public was enraptured by the voices of these singers, by their perfect art and by the profound sentiments emanating from their singing. But so much richness of voice and perfection of art affected art itself, and the same phenomenon which took place in painting (Guercino) and in sculpture (Bernini) repeated itself in music. Virtuosity ceased to be a means and became the aim, and the singer no longer served art but made art subservient to him. Therefore one of the causes of the decadence of opera and of Italian music in general which followed this period was without a doubt the virtuosity of the singers who, emboldened by their success, imposed their will on the musician and made him the slave of their caprices. And thus in place of naturalness and truth the search and mania for effects were substituted; simple and expressive singing had to give way to affectation without significance."

In conclusion, it seems to me that "the angel who came down from heaven to talk to Dr. Marafioti" made previous visits to Gluck, Wagner, and others. What an enviable association! A little different from the peanut vender. Are you not flattered, Dr. Marafioti?

I would suggest that the reviewer read, or better, study Dr. Marafioti's books. He has much to learn, as numerous others did, including Henry T. Finck, who had the superiority of mind to write of him: "He is one of the very few men from whom I, after forty-one years of critical career, can learn something about the art of singing."

(Signed) SOPHIE BRASLAU.

A REPLY FROM THE REVIEWER

New York, April 9, 1926.

To the MUSICAL COURIER:

I read the epistle from Miss Braslau, who appears to be an enthusiastic protagonist of that so-called *New Art of Singing* (although it is not the one to which she owes her success, according to her own statements and the criticisms from the time of her debut and subsequent career).

Friendship and the hobby for a new fad may excuse the inconsistency of the epistle. The epistle is burdened by loads of useless quotations from books. Quoting from books is the kind of erudition that everyone can acquire in a few minutes spent in a library, and is used when people have no good reasons to bring out . . . One may find quotations by thousands on the same book which contradict each other.

The reviewer will not read the book again, in spite of the fact that Mr. Finck had the courage (it really takes some courage!) to read it two or three times.

We admire the devotion of an enthusiastic pupil, and understand the case of a singer, who, after many years of study with different masters of reputation, and several years of career, finds that he has to read books, or go back to study with some teacher in order to understand what the art of singing really means.

It is a very common case among singers. It never happens to a good musician or an eminent instrumentalist.

The quibble on words as to whether *Bel Canto* means Good Singing or Beautiful Singing has no place in serious argument—good singing is, of course, beautiful singing, and beautiful singing is good singing—except for the moderns whose cult seems to be ugliness. The basis of all this confusion is caused by associating *Bel Canto* with *coloratura* or *floritura*.

The reviewer explained very plainly the mistake that Dr. Marafioti makes by calling *True Canto* what is *True interpretation*. I wish to repeat, so that the eminent Russian contralto may understand better, that: *Bel Canto* is the general expression for beautiful singing, and does not mean *coloratura*. We have *Canto Florido*, which means *Coloratura* or *Canto fiorito*. *Canto Spiaiato, Spiegato*. Melodius, full, free singing.

The adjective *Bel*, before *canto* does not mean *coloratura*. With all due respect for the Italian grammar of the Russian contralto, *Bel* besides beautiful, means *handsome, pretty*, and in many cases also *Good*. *Avere, o darsi, del Bel Tempo* . . . Means to have a good time (Please take note). . . . When we Italians say: *Un bel tenore*, it doesn't mean a beautiful tenor but: *A Good Tenor*.

We Italians use the adjective *Bel* in others cases, with an entirely different meaning. For instance, when we say: *Un Bell Idiota*, it only means a really stupid person, which corresponds to the American "Dumbbell" . . . with or without *coloratura*.

We don't know how well Maestro Montemezzi will be pleased to hear that in his *Amore dei Tre Re* there isn't a melody which deserves or needs beautiful singing. It seems, according to the theory of the *True Canto*, that Caruso, Muzio, Gigli, Fontana, Bori, Amato, Danise, Didur, Mardones, were not the proper interpreters needed for his opera. . . . !!! So poor Montemezzi has to wait the future pupils of the *Vero Canto* from the school of Dr. Marafioti to hear his music recited as it should be.

We are sorry to hear how disgusted Wagner was by the beautiful singing of his beautiful melodies in Lohengrin, Tannhäuser, Tristan, Mastersingers, etc., in Italian.

But let us hope that, with the arrival of the pupils of the *Vero Canto* school, those poor Italians and French will hear some better Wagner. It is funny that in a letter written to Maestro Mancinelli in Venice, Wagner tells the Maestro how pleased he was with his Lohengrin in Italian. . . . (Horrible). But we may excuse Wagner for that great blasphemy because at that time the book on the new vocal art had not as yet appeared—too bad!

But the real amusing part of this affair is that of talking about the discovery of diction as the most important point in singing, for everybody knows that it is. Even at the time of florid singing, diction was very important too. In fact it was only by the way that an artist could deliver a *recitativo*, that his artistic value was established. Dramatic, lyric, joyous, and, comical, pathetic, impassioned, furious, sweet, *recitativos* can be found by millions in all the operatic repertory from Monteverde to Wagner and all the modern scores which are more or less a *recitativo*, or, a recited *molopea* from the beginning to the end.

It is really strange that people who claim to be living encyclopedias of musical art do not know all that. It is the strange phenomenon of those emphatic supporters of some new creed who ignore the most elementary knowledge of an art of which they proclaim themselves the super-intelligent interpreters. But enough of idle words. Talk is cheap, says the good Yankee, and he is right . . . so we are waiting for the pupils of Dr. Marafioti. It will be the best proof of all his assertions; pupils trained from the beginning in his school, not *established* singers, artists already on the stage for years . . . after the great talking we shall expect some really great artists from his school of *true singing*. Of course, better than all that we have now . . . then . . . but only then, we shall say . . . Hurrah for the *New Vocal Art*. . . .

Yours truly,

(Signed) I. A.

Taking Sides

New York City

To the Musical Courier:

Bravo! At last a real, thinking He-man among the voice teachers, and the MUSICAL COURIER among his sponsors. Congratulations!

The recent letter to Dr. Marafioti from A. C. Zerffi is a credit both to the musical profession and to your splendid publication. Are we never to stabilize this so-called business of voice teaching? Why shall any person managing to rent a few rooms and hire a piano, label it a "Studio" and fling out his shingle as an invitation to the world of unsuspecting vocal aspirants, gouging them of many a hard earned dollar, not to mention ruining their chances of ever becoming successful singers, through their dangerously ignorant "methods." Their unfortunate victims have until now had no

champion. They have been unmercifully preyed upon and unprotected.

I have read Mr. Zerffi with enthusiasm whenever his contributions appear (would that there were many more of them) but never has he appealed to the fairness and common sense of the thinking musician more than in this recent challenge to the large group of charlatans at present masquerading in the guise of "Voice Teachers," through one of their most dangerous members. Will Dr. Marafioti pick up the gauntlet?

The MUSICAL COURIER is to be complimented for its stand in the matter, and in closing, I, as well as a host of other honest musicians, thank God for a leader such as Zerffi!

Yours most sincerely,
(signed) HELEN HARFORD

A Disinterested View of Marion Talley

New York, April 2, 1926.

To the MUSICAL COURIER:

Amid the myriads of stars, in our celestial firmament, sometimes a comet sweeps across the sky, holds our attention, sets the scientists to work, breeds opinions, much talk and great admiration from all who love beauty for beauty's sake. About once or twice in a century such an operatic meteor upsets our calculations and defies explanation on unusual lines. Why try to explain unusual appearances by usual lines? For want of material explanation of genius we are driven to that marvelous word "Divine" to account for the inexplicable. For those who date from the times of Adelina Patti and Enrico Caruso at their best, Marion Talley does not cause us to forget her great predecessors—but in many ways reminds us of some of their divine characteristics. Perhaps, first of all, level head and common sense.

How seldom we contemplate level head and common sense as divine gifts, yet we have observed from Jenny Lind, Adelina Patti, Nellie Melba, Jean de Reszke, Lilli Lehmann, and our beloved Enrico Caruso, that the most striking of our vocal geniuses have had an abundance of level head, common sense, simplicity, capacity for hard grinding routine work, and incidentally they all had superior voices—Patti and Caruso possibly the very greatest the world has ever heard—all had superior original talent and high grade taste. Suddenly, and unexpectedly, a little girl from our own West springs in upon us—with a wonderfully beautiful voice, a wonderful singing talent, a divine quality of musical taste, a capacity for hard grinding systematic work, a mouth which opens to sing beautifully and never to talk nonsense. Marion Talley seems to have found what we consider the greatest teacher in the world, and that is the Power to Think. If she goes on thinking during the next five years, as calmly, as deliberately, as musically and historically as she has the past five years, we have reason to expect a fully developed star of the first magnitude. Marion Talley has proved that she has the instinct to scent her way to the highest place. Why should she take the advice which would relegate her to the conventional singing studio? She is now in the greatest studio in the world, the Metropolitan Opera House, surrounded by great teachers who teach by example, and by scientifically trained musicians of the most idealistic tradition. Where could she hope to find a more perfect accompanist with whom to repeat her roles than our Metropolitan Orchestra?

Almost without exception our great singers have been on the operatic stage in their teens; why should she not follow the example of the greatest? Adelina Patti was the greatest concert singer in the world at ten years of age and the greatest operatic star of all time at sixteen years. Jenny Lind and Lucca were world celebrities at seventeen. Del Puente and Chaliapin were operatic singers at eighteen. Caruso, Tito Schipa and Titta Ruffo were all before the public at Talley's age, and by no means perfect. Caruso tells us he cracked on his high tones for three years after he was an operatic star before he found correct tone placing. Schumann-Heink and Malvina Garrigue (who created the role of Isolde) were great at nineteen. Why should Marion Talley be the only one to retire and work out her salvation in a small apartment house when she needs the auditorium to gauge her efforts in, when the general public is so alive with interest that we love to hear her while she is perfecting that Heaven born gift? It is a treat and an example to the rising generation to hear one who prefers quality to quantity, who refuses to force that exquisite bud into a blighted flower. It is also a treat and an example to see

her proving herself a serious student, a modest artist, a dignified little lady who commands the respect of the whole world, and we hope Mr. Gatti-Casazza will permit Marion Talley to remain with us, for her beautiful voice is a treat to classic ears. We have plenty of experienced artists at our opera house for those to go to hear who do not care for so much youth in Lucia, Gilda, Olympia, and all other parts which call for heroines from thirteen to seventeen. Juliet was thirteen according to Shakespeare; Elizabeth about seventeen.

From all that has been printed for and against Marion Talley, three sentences stand out most strikingly. First, one of her Kansas City sponsors said: "Nothing ever gripped and moved Kansas City as did the spirituality and beauty of the child's voice of Marion Talley." Second, when New York City had to drive four mounted police abreast over the sidewalk around the Metropolitan Opera House to keep the throngs from killing and injuring one another in their mad attempt to hear that child sing her first opera at the Metropolitan and all of New York was wildly proclaiming her, Marion Talley said: "I know I have much to learn. I always think of Caruso, how he said he had to study hard to his dying day." When the world was raging over Talley, Talley was thinking of Caruso—that monument of modesty and incessant work. Third, William J. Henderson, dean of critics, wrote: "It remains with the young lady herself if she rises to first place." Admitting by this sentence that she possesses the requisites.

Our great critics dare not overlook any of the shortcomings of a rising star. Our critics are our artists' best teachers, and Marion Talley has chosen for herself the greatest studio of the world.

(Signed) ESPERANZA GARRIGUE.

Was a Voice Ever Ruined by Bad Training?

New York.

To the MUSICAL COURIER:

As a serious vocal student, who in the past has had his voice badly damaged by an incompetent teacher, I wish to call attention to the article of Mr. Clarence Lucas which appeared in the March 11 issue of the MUSICAL COURIER.

Mr. Lucas begins his article with the following: "Was a voice ever ruined by bad training?" Whether this be so or not, the fact remains that innumerable potentially good voices are badly damaged by teachers who are either inadequately trained in the fundamentals of voice production or have had adequate training but are following one of the thousand-and-one so-called methods, each of which contains something good, but none of which has all the essential principles that go to make up the ideal method. After all, is there a "method" of voice training? Isn't voice something which nature has endowed us with and which we should use naturally? Can one apply any man-made rules to that which is God-given and attain good results? When one has attended the many auditions given in New York during the musical season and has heard the terrible results of these so-called methods, one almost loses hope of finding a teacher who really combines all the natural principles in his teaching.

How are all the really great voices developed? I am inclined to believe that the greatest burden falls upon the pupil and not upon the teacher. I mean that great voices come from great personalities and from those who have analytical minds and can fathom the workings of the voice with the help of experimentation and literature on the subject. One must be able to glean that which is essential and leave the non-essentials. Some teachers have this analytical faculty and it is this class which guides its talent pupils to success or at least to a correct development of their vocal powers.

If one can obtain the services of a competent teacher in the beginning of his or her vocal training, all is well and good. What of the thousands who fall into the hands of those who profess to know, but who are either ex-piano instructors or broken-down singers, who, owing to their own lack of knowledge on the use of the voice, have been compelled to give up their careers and go in for the more profitable (as is the general rule) occupation of teaching. Most of us began our studies in our own home town where it was impossible to reach the better class of teachers. As a result, we go along for a year or two, hoping against hope that we are showing some improvement, but all the time feeling that there is a great deal lacking to make us what we would like to be vocally. Some of us are lucky enough to change teachers and get into the hands of someone who knows the

NEWS FLASHES

Shavitch Applauded at Padeloup Concert

(Special cable to the Musical Courier)

Paris—Vladimir Shavitch, conducting the Padeloup Orchestra at the Mogador Theater on April 17, in one of the concerts of its regular series, presented a program which included works of Beethoven, Strauss, Franck and Respighi. It was the first Paris performance of the latter's Pines of Rome. The conductor achieved a magnificent climax in the triumphant finale and aroused the audience to a high state of enthusiasm. The well balanced program afforded him an opportunity to show the versatility of his interpretative genius, of which he took full advantage. The theater was filled with a large audience, which was demonstrative in its approval, recalling the conductor many times.—C. L.

Muzio in Successive Triumphs at La Scala

(Special cable to the Musical Courier)

Milan—Claudia Muzio, since her return to Milan, has been winning unprecedented success at La Scala. After two performances of Traviata the management put on a special performance of Il Trovatore on April 17, and her name sold out the house. The enthusiasm of the audience was great and the press unanimously declares her superb as Leonora, both as singer and actress. The arias of the first and third acts were followed by demonstrations which held up the opera for several minutes each time. There were more than twenty recalls. A third performance of Traviata, on the following day, April 18, before a capacity house was another sensational success. This makes four tremendously successful performances for Muzio within the week.—A. B.

ropes and others are fortunate enough to be financially able to move to a larger city where the musical life is broader and where there are some "real" vocal instructors. Yes, there are more real teachers in New York for instance than in my home town, but I'll venture to say that there are as many "fakes" here per capita as there are in the old "burg."

Concluding my remarks, I wish to set forth those principles of voice production which I think correct and which have proven of great value in my own case. First: I think the most important item is complete relaxation and freedom of the vocal apparatus including the diaphragmatic muscles. Secondly: attack from a relaxed position. Thirdly: Allow the breath stream to flow freely at all times, never losing the focal point at any time. Fourthly: Never try to feel the placement of a tone, but allow the mind only to guide its intensity and pitch. Singing after all is psychological and not physiological. Fifthly: Practise every day a series of vocal exercises. These should be within easy compass of your voice and be practised easily so as to build up the involuntary muscles which subconsciously guide the workings of the voice. Sixthly: Never force. That is, never use muscular power. If the body and vocal mechanism is relaxed and free, the voice will respond to any mental command within reason, and within the power and quality of your own particular voice.

(signed) R. M. T.

Inez Wilson Studying in Milan

The marriage of Inez Wilson to William H. Hirst, has not in any way interfered with her original plans and ambition to pursue a musical career.

She is occupying an apartment with her mother, Mrs. Robert Henry Wilson, at the Cavour Hotel, Milan, where she is pursuing musical studies in the preparation for her Italian debut in opera this spring.

A FORMIDABLE QUARTET.



ANNA FITZIU.



BENIAMINO GIGLI.



GITZ RICE.



TITO SCHIPA.

Gitz Rice, composer of the still popular Dear Old Pal of Mine, recently saw one of Anna Fitziu's little lyrics—I Have Forgotten You, Almost—in a Chicago daily, and was so impressed that he wrote at once for permission to set it to music. This Mr. Rice has done and the result is a beautiful ballad which is said to have all the qualifications for rivaling the popularity of his other famous song. Miss Fitziu invited Gigli, Metropolitan Opera tenor, and Schipa, of Chicago Opera fame, to hear the new song and both were at once delighted with it. So much so, in fact, that Schipa sang it a week ago at his concert in Montreal and had such success that it had to be repeated. He will not only sing it on all his programs, but will also record it for the Victor. And Gigli, not to be outdone, has expressed a desire to use it on his concert programs. And to add to the pomp of the new song's christening, Miss Fitziu sang it in New York last week with the composer at the piano, achieving much success. (Fitziu photo © by Elzin; Gigli photo © by Mishkin; Schipa photo by Mirjan Studios; Rice photo by Rice.)

VIENNA

(Continued from page 5)

trifling as it has been elsewhere, for the Austrian public of the twentieth century still prefers the less noisy, if less speedy, mail-coaches of the Biedermeier era. Conductor Reichwein, the sturdy engineer, got little reward for his pains from the conservative subscribers of the Gesellschaft der Musikfreunde.

The patrons of less proverbially conservative concerts, however, are more open to new ideas. Franz Schmidt, the deserving but unoriginal author of the opera, *Fredegundis*, came to realize that at the last Workers' Concert. Not content with the ill-fated production of his piece at the Staats-



HANS PFITZNER—MINUS HIS BEARD.

Latest caricature of the famous composer, especially drawn for the MUSICAL COURIER by B. F. Dolbin, Vienna.

oper this avowedly academic composer made over the Fanfares from that opera into variations for organ and brasses. Variations, that boon of the didactic composer, are dear to the heart of Franz Schmidt. I still recall with amusement the scene of the opera where the monadic dance of the heroine over the tomb of her murdered spouse inspired Schmidt to dry variations on a bucolic theme. The new variations are no less dry and academic, notwithstanding the solid workmanship which one expects in a composer of Schmidt's allegiance to the classics.

After this soothing piece of music, the three fragments from Alban Berg's *Wozzeck* came like a bomb. It was comforting to see the response of the audience composed of working men, unspoiled by the antagonistic gush of the conservative press. Schmidt, the pet of the bourgeois press, was received with polite but gentle applause, but Berg, the red rag of the reactionary critics, with prolonged ovations. And no wonder, for this is music so intensely dramatic and gripping as to be sure of its deep effect on every open-minded hearer. Heinrich Jalowetz, from Cologne, conducted it excellently.

The Dutch contingency of the month's recitalists was furnished by Tilly Koenen—a fine artist, even minus her once beautiful voice and Co Van Geuns, who promises well to step into the boots of her veteran Dutch colleague. The orchestral debut of the young Dutch soprano was marred by a lack of support on the part of her conductor and compatriot, Dirk Foch, but Miss Van Geuns more than redeemed herself and her reputation at her subsequent song recital. She proved herself an artist of unusual taste, musicianship and poise. Her *Meeresstille*, by Schubert, was a little



EXPLAINING THE INEXPLICABLE.

Igor Stravinsky, demonstrating a few intricacies of his piano concerto to his Viennese impresario, Georg Kugel.

masterpiece of breath control and "atmospheric" interpretation.

VAHDAR GARA RETURNS

An invigorating experience was the return of Vahdah Gara after an absence of two years. This young soprano, a familiar figure on the operatic stages of Italy and known here as an excellent interpreter of operatic arias, has lost no time since we heard her last. She has conquered the difficult realm of lieder singing and her program, ranging from old Italians through Schumann and the Russians to modern Americans (Rogers, Hageman, Watts, Woodman, Logan) was ambitiously arranged and splendidly executed—proving her versatility of style as well as linguistic and interpretative capability. Miss Gara is a striking figure on the concert platform—a beautiful woman with graceful stage manners. As a singer, she is of the "racy" and emotional type who goes into her work with heart and soul—not to forget her excellent vocal equipment. Enthusiasm enforced several operatic encores, and when I left the hall after the aria from *Andrea Chenier*, the crowd of her admiring hearers was still clamoring for more. They will get it next fall, for a guest contract with the Volksoper is one of the immediate results of Miss Gara's significant Viennese success.

P. B.

Leon Benditzky's Success

Lon Benditzky, Russian pianist, pedagogue and coach, occupies a unique position as one of the busiest and most sought after accompanists in Chicago. His talents in this field are widely recognized and a great many world-renowned artists have made use of and enthused over his services.

Mr. Benditzky was unusually busy this season and was compelled to refuse many important engagements. Following is an imposing and diversified list of famous artists with whom Mr. Benditzky has played: Jascha Heifetz, Toscha Seidel, Michel Piastro, Titta Ruffo, Joseph Schwartz, Paul Kochansky, Joseph Borissoff, Arturo Bonucci, Nina Koshetz, Miron Poliak, Thelma Given, Jacques Gordon, Alice Nielsen, Thalia Sabanieva, Joseph Bobrowitch, Leonida Coroni, F. Von Reuter, Ronny Johannsen, Miss Ludmila, Harry Farbman, Joseph Szigeti, Adolf Bolm and his Ballet Intime, Isolde Menges, Ruth Ray, Joseph Rosenblatt, Ruth Breton, Cecil Hansen, Esther Dale, Sascha Culbertson, Sylvia Lent,



LEON BENDITZKY.

Gilbert Ross, Mary Garden, Georgette Leblanc, Alexander Kipnis, Hans Hess, Florence MacBeth, Margery Maxwell, Hans Kindler, Max Pollikoff, Ruth Page, Irene Pavloska, John Corigliano and Elsa Niemack.

Curtis Institute Engages Reginald Morris

Reginald Owen Morris, professor of harmony and composition at the Royal College of Music in London, has been engaged by the Curtis Institute of Music in Philadelphia to assume direction of the theoretical department, where he will take charge in October. He fills the vacancy made by the resignation of George A. Wedge, who has been with the Institute since its opening two years ago. Professor Morris was educated at Harrow and the New College at Oxford, where he took first honors in moderations and second honors in finals. Subsequently he studied musical composition under Dr. Wood and orchestration privately under Cecil Forsyth. He was appointed to a professorship at the Royal College in 1920. For a time he was the musical critic for the Nation before its amalgamation with the Athenaeum. In 1922 he gained wide repute among scholarly musicians with the publication of *Contrapuntal Technique*, and in 1915 he published *Foundations of Practical Harmony and Counterpoint*. Of his compositions Professor Morris states that he "has scrapped as immature all his earlier chamber and orchestral works." He is working at present on the instrumentation of a symphony.

H. Godfrey Turner in New Orleans

H. Godfrey Turner, the well known manager, is spending a few days in New Orleans.

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Cincinnati Conservatory Summer School Notes

Cincinnati, Ohio—The sixtieth term of Summer School at the Cincinnati Conservatory of Music offers a number of features of interest and value to students. The session is six weeks in length, lasting from June 18 until July 31. It is announced that all departments will be open during the term and that the greater part of the artist faculty will remain to give special advanced instruction to those who have graduated and the usual advantages to those who are still seeking diplomas.

During the term, instruction will be offered in music in the departments of piano, organ and repertory; voice culture and repertory; stringed instruments (violin, violoncello, viola, bass and harp); wind instruments, both wood wind and brass; history, appreciation and analysis of music; theory and composition (harmony, counterpoint and orchestration), and orchestral and choral practice and conducting. In letters there will be courses in English, literature, composition and rhetoric; foreign languages, including French, Italian, Spanish and German, and dramatic art and expression. Under Mrs. A. Jewett Taylor there will also be a course in public school art, maintained to meet the need of supervisors of both music and art.

Two master classes, which met last year, will again be featured. The class in piano, to meet three times a week, will be conducted by Maria Carreras, Italian artist, who has been heard in concert work here recently, after receiving honors in Europe. Mme. Carreras, who made her American debut January 22, 1923, was hailed as a striking pianistic figure by critics of the leading New York journals.

The master class in voice culture and diction will be given by Thomas James Kelly, widely known as an authority on the scientific as well as the aesthetic phase of singing. Mr. Kelly's knowledge of musical literature, of language and philology, will be of benefit to all teachers and students in the class, which is to meet three times a week. In the master class each pupil will receive a share of individual attention

and will also be able to observe and profit from the instruction given others in the group.

It has been noted that many singers and students of organ are called upon to direct church choirs, and it has therefore been deemed advisable to present a course in choir directing. The course will be given by Parvin Titus, head of the organ department and at present organist and choirmaster of the Church of the Advent. Mr. Titus is a pupil of Gaston Dethier and of Marcel Dupre, who was recently appointed professor of organ at the Paris Conservatoire. The course will cover the proper method of conducting a service, training a group of voices and the more important works of choir repertory.

The state-accredited department of public school music will offer an intensive six weeks' session under the direction of Mrs. Forrest G. Crowley. Material and methods of teaching from kindergarten through high school will be included in the courses of instruction. The conservatory is affiliated with the University of Cincinnati, where all courses in education and psychology are offered, in a course leading to the degrees of Bachelor of Science and Bachelor of Education in public school music.

Blanche Kahler Evans, who has developed an extensive system of teaching of piano in classes of twelve or fifteen members, in the Cincinnati schools, will conduct a normal course in piano class instruction. The conservatory also offers classes for teachers of class instrumental instruction in violin, clarinet, trumpet and trombone. The chorus, under the direction of Bruce A. Carey, will meet daily, as will also the orchestra.

Isabelle Mossman, assistant supervisor in the Indianapolis public schools, will give a course in community organization designed to train teachers in methods of writing and producing pageants and festivals.

As usual, a series of summer recitals will be given by members of the Conservatory faculty. Among those participating are: Maria Carreras, pianist; Dan Beddoe, tenor; John Hoffmann, tenor; Albert Berne, baritone; Karl Kirk-Smith, cellist; Dr. Karol Liszniewski, pianist; Thomas James Kelly, tenor; Mrs. Thomas James Kelly, soprano; Robert Perutz, violinist; Julian de Pulikowski, violinist; Violet Sommer, soprano; Louis Johnen, baritone; Mrs. R. Saylor Wright, soprano; Mary Towsley Pfau, contralto; Bristow Hardin, pianist; Mrs. Thomie Prewett Williams, pianist; Peter Froelich, violinist; Alma Betscher, pianist; Leo Paalz, pianist; Martin Read, Jr., pianist, and others.

A large audience in the Concert Hall of the Cincinnati Conservatory of Music spent an evening with the classics March 15, when pupils of three artist teachers were presented in recital. A feature of the program was the rendition of the Mozart-Busoni Concertante, F major, for two pianos, by Blanche Brant and Rosa Levit, artist-pupils of M. Munz. Maxine Zeder, who also studies piano with Mr. Munz, appeared to advantage as an ensemble player in the three remaining numbers of the program. In Bach's A major Sonata, No. 2, she assisted Truman Boardman, who, during his study with Jean ten Have, has become a violinist of sterling performance and evident promise. Jewel Litz, an-

other talented young violinist, a pupil of Robert Perutz, was heard in the sonata, op. 30, No. 3, for piano and violin, by Beethoven. Handel's G minor Sonata for two violins was beautifully played by Christine Colley, a pupil of Mr. Perutz, and Beatrice Moser, who is pursuing her studies under the guidance of Mr. ten Have.

Virginia Wagner, Elsie Dietz, Mary Elizabeth Ferguson, Janet Puffer and Dorothy Richards, who study with Alma Betscher; Ruth Arenstein, Mildred May and Claudia Bray, pupils of Leo Paalz; Rachel Telford, who studies with Dan Beddoe; Mose Franklin, pupil of Robert Perutz; Golda Cline and Helen Poser, pupils of Mr. and Mrs. Thomas James Kelly; Caroline Macklin and Josephine Fithian, who study with Mr. Kelly, and Selma Miller, pupil of Marcian Thalberg, were on the program of the student recital at the Cincinnati Conservatory of Music, March 27.

Pupils of Helen May Curtis, of the dramatic art department of the Conservatory, presented a program, March 23. Readings were given by Harriet Chapman, Ellen Lersch, Helen Board and Dorothy Nichols, while Mary Griffith amused the audience with impersonations of types ranging from the young school girl to the stage beauty, as seen at the photographers. John Lewis, Helen Board, Clinton Adams, Ellen Lersch, Mary Griffith and Louis Johnson appeared in the one-act comedy, A Little Home of Their Own, by Belle MacDiarmid Ritchie. F. B.

A Prediction About Carabella Johnson

"Carabella Johnson is a girl you are going to hear something from. She has an unusual soprano voice, both for tone and range. She can certainly be a good operatic singer—perhaps a great one." Such was the opinion of Charles



CARABELLA JOHNSON
in *San Toy*.

Marshall, tenor of the Chicago Civic Opera Company, when, between performances during the recent engagement of the company in Cleveland, he heard about two hundred voices. Miss Johnson is preparing for an operatic career, under the guidance of Oscar Saenger, who has made so many careers for American singers. Last summer, at a public performance given by members of the Opera Class at Mr. Saenger's Summer School in Chicago, Miss Johnson made a fine impression as Carmen.

Milan Lusk Warmly Received at Springfield, Illinois

In spite of the inclement weather, the auditorium of the Ursuline Academy at Springfield (Ill.) was well filled on February 9, when Milan Lusk, violinist, made his initial bow to Springfield music-lovers. The audience was quick to respond to his finished and masterly playing, enthusiastically demanding several encores after each of his last groups of violin numbers.

The Springfield State Register wrote: "His tone is beautiful and pure. A thoroughly satisfying and beautiful interpretation of the Mendelssohn concerto . . . Was obliged to give many encores after his second group." Eugene Simpson, writing in the Illinois State Journal, said: "Lusk proved to be a violinist of abundant facility and he played continually in a graceful lyric style. These tendencies were apparent in the early phrases of the Mendelssohn where he gave fine attention to numerous details. Springfield is under obligation for every such opportunity as last evening to hear worthy compositions so well played."

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Amelita Galli-Curci Says:

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Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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a young baritone, who has won commendation for his voice of wide compass and beautiful quality. He has an engaging personality and such ease of manner and delivery that audiences applaud him with enthusiasm. He has been heard with success in concert, recital and oratorio, and has rapidly won his way from one church position to another, at present being soloist in the Mt. Airy Presbyterian Church, Philadelphia. His entire vocal and musical education was received in the studio of Edwin Evans, baritone and teacher of singing of Philadelphia, and with whom he is still working.

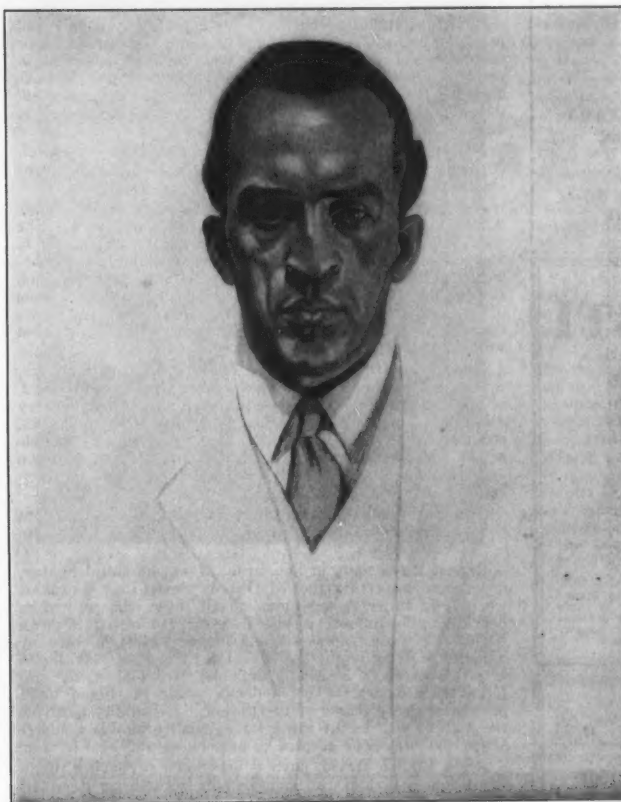


MR. AND MRS. JAMES WOLFE (BEATRICE FAIRFAX).

They say "the first year is the hardest," but James Wolfe, basso of the Metropolitan Opera, and his wife, Lillian Lauferty, a distinguished person in the literary world, appear here as if everything had been thoroughly successful. Mr. Wolfe is completing his third year as a member of the Metropolitan. (J. T. Beals photo.)

SCHELLING ENTERTAINS PRIZE WINNERS.

Ernest Schelling, conductor of the children's concerts of the Philharmonic Society, with the prize-winning children after the last concert of the series at Aeolian Hall. The little girl on the piano with the bouquet is ten year old Joan Blair, daughter of Mr. and Mrs. J. Innesly Blair, of Tuxedo, who was soloist in Saint-Saens' Carnival of the Animals. Others in the group are the three children who won medals as well as ribbons for their notebooks: Dana Crandall, ten years, front row, third from the right; Katherine Dunlop, age eight, back row, extreme left, and Eleanor Fischer, age fourteen, third from left, back row. (Foto Topics.)



RICHARD HALE,

baritone, who is now under the exclusive management of Jean Wiswell. (From a drawing by Winold Reiss.)



ANITA RIO,

who is concluding a busy season of teaching and singing. One of her pupils, Verna Shaff, soprano, recently closed a twenty-two weeks' contract with the Emil Borreo Review which visits all the Keith houses to the Pacific Coast. She was selected from many applicants for the beauty of her voice and the manner in which she was able to render the solo required of her, sustaining a high C pianissimo for six measures. Mme. Rio will remain in America this summer, going to her country home in Lyme, Conn.

THE GLEE AND THE CHORAL CLUBS OF THE COLLEGE OF NEW ROCHELLE

will give a concert in Town Hall, April 25, at 3:30, for the benefit of the building fund of the college, under the direction of Nicola A. Montani, founder and director of the Palestrina Choir, Philadelphia, and one time conductor of the Paulist Choir, New York City.



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The New York Times, Dec. 4, 1925
She displayed a beautiful voice, round and full, which she used with dramatic power. Her talents had free play in a great variety of songs.

The Washington Post, 1925
Seldom have better artists been heard in Washington than Marica Palesti. She has a lovely resonant voice of ample volume, so ample in fact that it quite overpowered the auditorium. Perfectly at home in the most difficult operatic selections, some of her shorter numbers were artistically unusual with their tenderness and winsomeness.

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ARTISTS EVERYWHERE

Francis J. Armstrong, violinist and teacher of Seattle, Wash., has sailed for a spring tour of concerts in England and Scotland, under the management of Lionel Powell & Holt. His opening recital will be at Aeolian Hall, London, May 11, followed by a tour through the English provinces in May and June. After this he and Mrs. Armstrong will visit Germany for pleasure, with a prospect of some appearances there as well. They will return in August.

Betty Andersen, who has spent the winter here in New York City, coaching with various vocal authorities preparatory to opening her own studio on the coast, left last week for Chicago, where she will fill dates in important towns in the Middle West. Miss Andersen gave many recitals during the season at the Vanderbilt Hotel. It will be remembered that while she was a member of the staff of singers at the Riesenfeld Theaters she won many friends and admirers for her lovely voice and artistic singing.

Alexander Brailowsky, Russian pianist, who has made such an enormous success in this country and in South America in the last two seasons, and who returned for concert engagements in Europe last month, has taken the first steps toward becoming an American citizen. It was after he had sailed that it was learned that he had appeared before the proper court and made application for papers to become a citizen of the United States.

Fanny Louise Block, pupil of Sergei Klibansky, sang for the National Music League recently, when the judges rendered a flattering report. "Your appearance, manner and personality made a distinct and striking impression. The magnificent quality of your voice, voice production, fidelity to pitch and diction were all favorable; your singing had individuality, and displays not only powers of expression and interpretation, but also musical intelligence," so wrote the director.

Ralph L. Baldwin directed a concert given on March 26 by the Girls' and the Boys' glee clubs of the Hartford Public High School.

Marguerite D'Alvarez, taking temporary leave of her American audiences, will sail for Europe on May 8. She will open her European tour with a series of engagements in England, following which she will make numerous appearances on the Continent. Europe, and in particular England, is familiar ground to this singer. London was the scene of her debut as a sixteen-year-old girl, and she was subsequently invited to sing in Westminster Abbey—the first woman, it is said, to be so honored.

Anna Duncan, leader of the Isadora Duncan Dancers, will make her first solo appearance in America on May 2, at the Guild Theater. She has not been seen in this country since the season of 1923-24, when, with two of her colleagues, she made a coast-to-coast tour. Her program will include several of the dances associated with the Duncan tradition and perennial favorites of the public, as well as new numbers of her own creation.

The New York Association of Dunning Music Teachers held its regular monthly meeting on April 11 at the studio of Virginia Ryan.

Ernest Davis sang in Brockton, Mass., on Good Friday, in an oratorio performance of DuBois' Seven Last Words of Christ. In order to accommodate all those who wanted to hear the performance, it was necessary to repeat it twice during the same afternoon, each time before a capacity audience. According to the Brockton Enterprise, "Mr. Davis is a newcomer to Brockton and, like Mr. Tibbett, he centered the attention of his audience while his liquid tones permeated every recess of the theater. His ability to strike the high as well as the lower notes, qualify him as a super-artist especially well adapted to oratorio work."

Anne Louise David, harpist, has been preparing many interesting programs for joint recitals with Benar Barzelay, violinist. On April 3 they played together in Hartford, Conn., and on Easter Sunday were heard in Bridgeport.

Mildred Dilling will spend the summer in England and on the Continent, playing some important concerts, and then going to Etretat, where each summer she devotes some time to the preparation of her winter's programs. In June this popular artist is giving a series of recitals in London with Grace Christie, character dancer.

Lynnwood Farnam is giving an organ recital in Oberlin, Ohio, April 22, and is booked for Chicago, May 11, and Wanamaker Auditorium, New York, May 7. Good Friday, at the Church of the Holy Communion, New York, of which he is organist and choirmaster, brought particularly appropriate music, including Maleingreau's Tumult in the Praetorium, and O Golgotha; Easter Day was signaled by Bach choral-preludes and fugues, among them Jesus, Our Redeemer, and The Blessed Christ Is Risen, with anthems by Davies, Bach and Willan.

Anna Harris announces that she is to take part in the concert performance of Gounod's Faust at the Springfield Festival, May 14 and 15. Miss Harris will be at Chautauqua during the month of July and will sing a solo part in the big choral work to be given—to be decided upon later—and in incidental recitals and concerts.

Charles Hackett, American tenor, began his first concert tour to Havana during the week of April 19, where he has been engaged for three recitals by the Pro-Arts Society of Havana.

Annabelle Hamilton, voice pupil of Marguerite Potter, is also an expert organist, playing at the Seventy-seventh Street Theater, corner of Broadway, where she was heard recently; the young girl showed undoubted musical talent.

Robert Imandt, violinist, will include among his summer activities a four weeks' teaching session at San Antonio, Texas, June 9 to July 7, at the Summer School of Our Lady of the Lake College. He will return in time to take up his summer teaching at Lake Placid afterwards.

Dorle Jarmel, formerly of Musical America and the Musical Digest, has joined the publicity staff of Concert Management Arthur Judson. Miss Jarmel's activities will supplement those of Robert A. Simon, who continues as general press representative for the Judson bureau and as editor of the Concert Management Arthur Judson Bulletin.

Sascha Jacobsen, violinist, has been entrusted with the violin class of the late Franz Kneisel at the Institute of



SERGEI KLIBANSKY,

New York vocal teacher, who will teach again this summer during the Chicago Musical College's summer school session.

Musical Art for the balance of the season. This is a singular tribute to the young Russian-American violinist, himself a product of the Institute and of Franz Kneisel. Mr. Jacobsen will divide his time between concertizing and teaching for the next two months.

May Korb, lyric coloratura soprano, was soloist for the final Municipal Concert of the winter series given by the Portland Music Commission in Portland, Me., on March 28. Charles Raymond Cronham is municipal organist of Portland.

Mme. Caroline Lowe gave a students' recital at her studio in Chickering Hall on March 22. Among her artist-pupils taking part were Myrtle Holmes Purdy and Ralph Leigh. Mr. Leigh is among the cast in the all-star production of S. S. Pinafore, and has given several recitals lately over station WOR. Miss Purdy was one of the soloists at a concert given on April 6 at Rutgers Women's College of Music. She has also been heard in recital over the air from station WEAF.

Earle D. Laros, well known pianist, has accomplished unusually fine results as conductor of the Easton Symphony Orchestra. Following a recent concert the critic of the Easton Express declared: "Mr. Laros must feel much satisfaction with the orchestra and certainly the community has reason to feel satisfaction with Mr. Laros. The group of amateurs who three years ago started out ambitiously to be an orchestra, have, under Mr. Laros' guidance, and with his painstaking work and his musicianship, very nearly reached their goal. Both he and they deserve the thanks and congratulations of the community."

Beatrice Martin, soprano, will have another Brooklyn concert appearance the first week in May. She was heard there early in the fall.

Yolanda Mero will sail for England, May 18, to give two concerts in London. She will visit her native Hungary for a rest before returning to America for her fall tour, which will take her to the Pacific Coast.

Arthur Middleton will conduct a master class in voice during the summer months at the Bush Conservatory of Music, Chicago, from June 30 to August 3. At the same time the baritone's many concert engagements in the Middle West, according to present bookings, will keep him busy until the end of August, on the twenty-ninth of that month being scheduled to participate in an al fresco musical performance on the Iowa State Fair Grounds, at Des Moines. And already he is booked for several Messiah performances in various parts of the country, to be announced later in connection with next season's musical activities. Also this popular baritone will continue giving joint recitals with Paul Althouse.

Mary Miller Mount appeared as accompanist for Signor Pinciano, baritone, April 4, when he sang at a large musicale at the home of Thomas Coole in Torresdale. April 7 Mrs. Mount appeared in recital with Louis Shenk, baritone.

Abby Morrison was soloist recently at the Episcopal Church at Bethesda by the Sea, Florida, singing Hear Ye Israel from Mendelssohn's Elijah. The Palm Beach Daily News referred to her "very sweet and flexible high soprano voice" and the Post called attention to her "lovely voice."

Homer Nearing, whose article on the Piano Playing of the Future attracted attention when it was published in the MUSICAL COURIER and reprinted in the Literary Digest recently has just recorded several of his compositions for the Ampico. Mr. Nearing's first number is announced in the April Bulletin, and is a faithful reproduction of his Nocturne on an Old Melody, the "melody" being the old American tune, In the Gloaming. The American Composers, Inc. recently published another of the Nearing arrangements for orchestra. This composition is built upon an old Pennsylvania Dutch tune called the Kutztown Reel.

The New York Piano Conservatory announces that the registration for the improvisation course given semi-annually by A. Verne Westlake, Mus. Doc., was such that the pupils have been divided and Dr. Westlake is teaching two classes the ten weeks' course, one his regular course and one dealing especially with the Duodecuple scale. April 6 was the date of the first lesson.

Alexander Oumansky, well known dancer and moving picture house production manager, has just returned from Berlin, where he was associated with the Ufa-Palast am Zoo (Continued on page 45)

VERDI, THE HOME-LOVER

(Continued from page 6)

this place, Verdi's winter home in his latest years, where he composed Othello and Falstaff.

Up a splendid staircase of white marble carpeted in red, where mirrors in massive gold frames reflected in all directions, I arrived at the first landing when the boy paused and, pointing to a door, said in quiet tones, "There is the Master's room." We entered one of the most spacious, handsome rooms I have ever seen. (Oh, Roncole! Height, Space and Beauty!) Mirrors in frames of gold; rococo gilt everywhere; numerous curtains at each window; lace and satin and tapestry; necessary, too, to keep out the fog and rain and wind and cold, for all of which Milan has a reputation in winter. A few easy chairs, some stiff light gold ones, and a great mahogany writing table; an oil painting of Verdi, two steel engravings of the present King and Queen of Italy, and the room is done. Leading from one side a small door opens into the bedroom in which on that January morning in 1901, Verdi's aged and shaking fingers were fumbling with the button. The furniture at present in use in the bed room is not that of Verdi's time; that was given intact to the Verdi Museum in the Home of Rest for Musicians. The room is entirely refurbished and is reserved for most distinguished guests only. Premier Mussolini is its guest of honor whenever he comes to Milan, and the adjoining Verdi sitting room is opened to him for conferences.

LA SCALA AND THE MUSEUM

Not far from the Hotel Milano is the famous Scala Theater brown sandstone, three stories in height, square of roof, with sides plain and bare. It occupies one entire block in the heart of Milan. My visit being out of season, the theater was closed. A shoe shining stand occupied one of the main entrances, a weighing machine another, and in the third and last entrance was a lottery ticket table, hung with green circulars and doing a thriving business. Beggars hovered about but it did not seem to be the season for them, either. No, the Scala of summer is not the Scala of winter.

Attached to the Scala Theater and, for a wonder open in the summer, was the Scala Museum. A smiling doorkeeper demanded two lire. I paid this, and the stairway being obviously there, up I went and continued to go up and up, flight after flight. Through windows on the staircase I could look in upon the deep, black, empty, Scala Theater. Tier after tier of rich red boxes and a magnificent stage, a chandelier of surpassing beauty, all in deep shadow and lost in summer mystery and silence. At last the top of the staircase was reached, and a room of bewilderment! The Museum! My eyes fell first upon a portrait of Paganini, violin in hand. Then Boito, the collaborator of Verdi, in marble, heroic in size; tapestry of dancing nymphs, the first curtain of the Scala in years long gone by; a standing figure of Duse, not beautiful, only enchanting; Caruso's costume in Pagliacci, under a case of glass; and then the Verdi Room, the crowning figure of which is the famous bust of Verdi, by Vincenzo Gemito.

Fine as is this work the romantic history of it is of equal interest. When Verdi was a fairly young musician, friends of a boy sculptor of great promise approached him, beseeching him for 1,500 lire to buy the boy out of military service.

Verdi gave the money and the first act of gratitude of the young genius was to make the bust of Verdi, now so universally known. It represents him with head bent, as if over the keyboard, and is executed in brilliant sharp lines of bronze. Gemito, one of Italy's greatest men, today looks like Rip van Winkle. A small bent man of eighty years, with snow-white long hair and a snowy beard of incredible length; he is a frequent figure on the streets of old Naples.

THE HOUSE OF REST

The Verdi Home of Rest for Musicians stands in a rather unattractive part of Milan, still regarded as the outskirts, in a treeless square at the intersection of several streets, the Piazza Michael Angelo Buonarrotti. The Home, a superb construction, red brown stone, richly ornamented with mosaics, was founded by Verdi for poor and dependent musicians who have reached the age of sixty-five. The left wing of the vast building is the home; the right wing, the museum, where portraits of Verdi from youth to old age, letters, medals, jewels and gifts from admirers, and his little old piano are preserved with greatest care.

In a lovely open courtyard, between the two wings, I stepped for a moment into a memorial chapel, where in a deep crypt rest the bodies of Verdi and his second wife, Giuseppina Strepponi. When Verdi breathed his last, on that morning in January, extensive plans were made for an elaborate funeral, but it was found his will directed that the rites, at his passing, should be of the simplest, so, in accordance with his wish, at early dawn, accompanied only by two priests, and a cross-bearer, his body was quietly removed from the Hotel Milano and carried to the church of San Francisco, there to rest but thirty days, when, with the body of his wife, it was moved to the crypt prepared in his great monument, The Home of Rest. This second removal was attended with elaborate ceremonies.

Much like the tomb of Napoleon in Paris is the tomb

where Verdi lies. A vaulted roof of colored glass permits subdued sun rays to fall upon the two bronze sarcophagi lying side by side in the deep crypt far beneath an encircling balcony. The walls are decorated with allegorical paintings, presented by the prima donna, Theresa Stolz.

One leaves the solemn atmosphere of the beautiful home, realizing the material comfort he has brought into many lives, though an even more enduring memorial to Verdi lives on forever, in the strains of his operas: Traviata, Rigoletto and Aida.

Yacob Zayde Wins Many Tributes

Yacob Zayde, violinist, though not yet twenty years of age, having been born of a well known musical family in Odessa in 1907, has been the recipient of praise that might well be the envy of an older artist. Jan Kubelik, who heard him at the age of four, was so well pleased with his promising talent that he bestowed on the small performer a photograph on which was inscribed, "As a remembrance to the little genius."

In 1912, young Yacob was heard by Professor Auer, who wrote: "Having heard the little five-year-old Yacob Zayde, I find that he already has an uncanny accuracy of his ear



Underwood & Underwood photo

YACOB ZAYDE.

and an infallible sense of rhythm and feeling. I believe that in possessing all of these qualities he will become a very great artist." At the age of six, Fritz Kreisler heard him and was so impressed at his playing that he gave Yacob his picture and a little music library as a remembrance. Kreisler wrote: "Little Yacob is an exceptional musical genius." In 1913, Robert Pollack, from the Geneva Conservatory, heard Yacob and said: "His playing already shows



FAMOUS BRONZE BUST OF VERDI

by Vincenzo Gemito, in the La Scala Museum, Milan. Verdi, when Gemito was a youth, bought him freedom from military service, that his studies might not be interrupted. Gemito, now eighty years old and still living in Naples, made this bust in gratitude.

an artistic character. I also can say that with further development he will reach to be a great virtuoso."

The World War rudely interrupted his instructions. When still very young he graduated from the Odessa Conservatory. When not yet sixteen he left Odessa and went to Leningrad, where he hoped for a chance to study with Professor Korgooyoff. On arriving at the conservatory he learned that the required number of pupils had already reached its quota. He pleaded that he should be given a trial and was permitted to appear before Prof. Korgooyoff.

Prof. Korgooyoff was so delighted with the young artist's playing that he took him immediately to Alexander Glassinoff, director of the Leningrad Conservatory, who said of him: "This is a great and highly gifted talent." The boy was told to return in ten days with the other contestant who were to appear before the committee for a final examination. When he heard all the names of the winners of the contest called, and his name not being mentioned, he thought that his playing did not come up to the requirements of the examiners. But in the midst of all the tumult, Prof. Glassinoff called his name and told him to come up before the committee, where he said to him: "You have no need to enter the Conservatory, but will be placed directly into the Academy of Virtuoso." Mr. Zayde later was appointed assistant professor to S. Korgooyoff, who was his teacher at the Leningrad Conservatory. He appeared in concerts with the great Russian composer, Alexander Glassinoff, who accompanied him at the piano.

Recently Mr. Zayde gave his New York debut at Aeolian Hall, at which he achieved a great success, winning excellent criticisms from the New York press.

Lund at Benefit Concert

On Thursday evening, April 29, Charlotte Lund will sing at the benefit concert for St. Andrew's Coffee Stand which will be held at Carnegie Hall.

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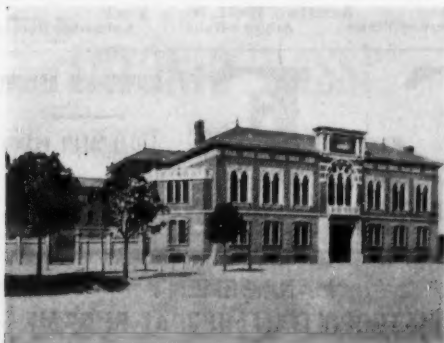
Middle of September to middle of June

Of Os-ke-non-ton's recent New York recital, Wm. J. Henderson wrote in the New York Sun:

Os-ke-non-ton—a name meaning Running Deer, of the Mohawk tribe, Bear clan—made his second appearance here in a program of Indian songs last evening in the Town Hall. This singer, with resourceful baritone voice and fine dramatic power of interpretation, had given a program of Indian music here last season, winning much success. During two seasons past he has been acclaimed in London in recitals, also, for his participation in a six weeks' spectacular presentation of Longfellow's Hiawatha at Albert Hall last summer. His program last evening was the first of its kind heard in New York this season, but it is pretty safe to say that Os-ke-non-ton stands alone at the present time in his special type of entertainment. . . . Clad in the regal garb of his tribe, the young Mohawk, as he sang these songs and others in his list, showed his good artistic training while combining vocal skill and the impressive and dignified spirit native to his people. A group much liked came at the end when, with stage setting of Indian wigwam and tom-tom accompaniment, the singer gave American Indian songs in primitive form with admirable color and effect. Blanche Barbot played the piano accompaniments. An enthusiastic audience crowded the hall.



OS-KE-NON-TON—"A REGNEAS ARTIST"



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GOTHAM GOSSIP

N. A. O. EXECUTIVE COMMITTEE MEETS

Present at the April 12 meeting of the executive committee of the National Association of Organists were President Fry; Chairman McAll; Secretary Nevins, Mesdames Whittemore and Keator, and Messrs. Richards, Stanley, Maitland and Riesberg. Action taken included the authorization of a recital trip by President Fry, to Buffalo, St. Louis, the Tri-Cities of Iowa, etc. Mr. Farnam will represent the N. A. O. at the Pasadena Convention. The annual Capitol Theater recital (broadcast) will be given by organist Mauro-Cottone, April 24, 10:30 A. M., Chairman McAll giving a short preliminary address. The fifth annual Music Week N. A. O. festival will occur in the Wanamaker Auditorium, May 3-8, some of the features being Courboin, Gordon (Newark), Biggs, Sammond and his Morning Choral, Farnam, Vera Kitchener, Noble and choir of St. Thomas Church, John Priest in a moving picture, etc. Rollo Maitland will represent the N. A. O. at the Chicago Organ and Orchestra Concert, April 20. Outstanding events of the coming convention in Philadelphia, beginning August 31, include various organists of National reputation, a luncheon at the Elks' Club, excursion to Atlantic City, with organ recital, etc.

GREATER N. Y. MUSIC AND DRAMATIC CLUB

Sounding the tones E—G—B, these being the initials of the founder and president of the Greater New York Music and Dramatic Club, Elizabeth G. Black, the society was called to order. President Black announced the next affair for April 21, and a supper dance for May 12, at the St. George Hotel, Brooklyn. She introduced Mr. and Mrs. Child, the former announcing details of the program. Ada Ammerman and her Innovation Dolls (containing phonographic talk) were enjoyed, and Elsa Stenger showed a good voice and enunciation. Carova, a young colored girl pianist, played Moszkowski's concert waltz, Love's Awakening, and had such success that she added an encore, Murmuring Zephyrs. She shows great talent, combined with industry, technical clearness and modest appearance. Thirty singers, forming the Greenwich Village Choral, conducted by Charles Tamme, sang Indian choruses by Lieurance and Loomis very well indeed. Princess Chiquilla, in Indian attire, gave a talk on Indian music, followed by song illustrations sung by C. Bryce Little, Rose Helen Stuhlmann and George W. Reiff.

A. G. O. ESTEY SCHOLARSHIP EXAMINATIONS, MAY 13-14
The American Guild of Organists announces May 13 and 14 as the dates for the Annual Guild examination and Estey Organ Scholarship competition. Thirty-seven chapters of the Guild will conduct them in cities from Boston to San Francisco.

The Estey Scholarship, which is awarded to the organist having the highest percentage in paper work examination, includes the full summer course at the School of Music, Fontainebleau, France, organized and run in co-operation with the French Government exclusively for American students. It is in its sixth year, and is growing rapidly under the co-operation of the American Committee, which includes Walter Damrosch.

GUILD OF VOCAL TEACHERS' PRESENTATION

Eight vocal teachers presented pupils to fellow members of the Guild of Vocal Teachers, Anna E. Ziegler, president, at the Studio Theater, March 25, this being the first occasion of the sort. There was no hint of rivalry or of jealousy, the affair serving to bring all the teachers and their work before one another. President Ziegler gave an address, and was followed by Miss Bovie with a paper. Songs by Henry Holden Huss were sung by Hildegarde Hoffman Huss, following which pupils of the following teachers were heard: Juniata King, Etta Hamilton Morris, Katherine Carylna, Dorothy Picke, Maurice Lafarge, Meta Schumann, Caroline Lowe and Marie Van Gelder. The next presentation will take place April 29.

LYNNWOOD FARNAM IN AMERICA AND EUROPE

At Yale University on April 8, Lynnwood Farnam completed fifty appearances in various parts of the United States,



ALICE SECKELS STAGES SAN FRANCISCO PIANO FESTIVAL

Alice Seckels (standing near platform) was the organizer and manager of the recent Piano Festival held in San Francisco before an audience of 7,000. The twenty-four pianists, under the baton of Alfred Hertz, are Phyllida Ashley, Lincoln Batchelder, Allan Bier, Ada Clement, Pierre Douillet, Henrik Gjerdrum, Charles Hart, Margo Hughes, George Kruger, Elsie Coom Laraia, John C. Manning, Mrs. Hugo Mansfeldt, Benjamin Moore, George Stuart McManus, Joan Baldwin O'Donnell, Max Pons, Alma Helen Rother, Elizabeth Simpson, Douglas Bacon Soule, Noah Steinberg, Marian de Guerre Steward, Cecil Hollis Stone, Margaret Tilly and Raymond White. (Photo © Sherman Clay & Co.)

including California. Starting with the Coolidge Chamber Music Festival, at the Library of Congress Auditorium, Washington, D. C., last October, he has played recitals at Stanford University and First Methodist Church, Pasadena, Calif.; Emmanuel Church, Baltimore (local chapter of the Guild); three appearances with the Society of the Friends of Music Orchestra, Town Hall, New York; three appearances with Winifred Cornish, pianist, Town Hall, New York, at one of which, as pianist, he played his own transcription of the Bach Concerto in A minor for four pianos and strings. He also gave three recitals at the Cleveland Museum of Art, a special Town Hall recital, and played at one of the dedicatory recitals of the First Presbyterian Church, New Rochelle, N. Y. Monday nights in December, he played a series at the Church of the Holy Communion, and in February his famous Bach series. He also played a Lenten series of five recitals at the Church of the Resurrection, New York, and a group of nine at the Church of the Holy Communion. He will appear in the special artists' recitals at Oberlin, Ohio, Conservatory, and before the Chicago A. G. O. at Kimball Hall, Chicago. He will appear with Mrs. Cornish again in a repetition of the Bach program (played at Town Hall, New York), in Jordan Hall, Boston, on April 24. He has been selected as soloist at the Buffalo Convention of the American Guild of Organists in June. He plans to sail for England in July, and play a series of recitals there during August and September. He has appeared at York Minister, Southwark Cathedral, Westminster Cathedral, Exeter Cathedral, Christ Church Cathedral, Oxford, Trinity College Chapel, Bath Abbey, all in England; American Cathedral, Paris, St. Mary Redcliffe, Bristol, Church of St. Ouen, Rouen, France and expects return engagements at many of these places on his coming tour.

ACTIVITIES OF LOS KAMP-USHER STUDIOS

Among the busy artist-pupils of the Los Kamp-Usher Studio who have been filling many dates are La Grange Beattie, soprano, who was soloist for special musical services at the Rondout Presbyterian Church, Kingston, N. Y., and also appeared at the Grand Jurors' banquet; at the Concourse Plaza Hotel; at the Maine Women's Club, at the Waldorf-Astoria, New York; at the installation of the Order of Eastern Star, New York; the Service Club of New York

Edison Company; the Girl's League, and on a program for the Soldiers' and Sailors' Club and the Quota Club, at Town Hall, all in New York.

Charlotte McMahon, soloist at the Methodist Episcopal Church, Mt. Kisco, N. Y., has had recent appearances with the Westchester Choral Society.

T. Douglas Braden, baritone soloist of the Harlem-New York Presbyterian Church, has been filling concert dates, including an appearance at St. Andrew's Methodist Church, Brooklyn, and a concert at Elmhurst, L. I. Greta Linkletter and Herbert Holden, alto and tenor soloists at the Harlem-New York Presbyterian Church, have been much in demand from well known broadcasting stations. Helen Webster, contralto, has been re-engaged as soloist in Elmendorf Chapel. Lillie Herrmann has been soloist at the special services of The Church of the Redeemer, Brooklyn. Mildred Messinger will give a recital this month in Kingston, N. Y., accompanied by Ethel Watson Usher.

Evans & Salter Easier to Reach

"The building in which our office is located (527 Fifth Avenue) having recently completed a very nice annex, our entrance is now on Fifth Avenue," writes the managerial firm of Evans & Salter to the MUSICAL COURIER. "Out-of-town local managers and other people who make it a business of buying artists, and who arrive in New York with freshly loaded fountain pens, will perhaps find it just a little more convenient than ever to get to our office. And the elevators are faster too! If they will only let us know just a little in advance the color ink they use in their pens, we will try and furnish contracts to match. The artists' fees, however, will not be increased on account of the new entrance."

Münz a "Pianist-Poet-Musician"

"Here is a pianist-poet-musician whose abilities are of the first rank," is the report the New York Herald Tribune makes of Mieczyslaw Münz' recent appearance as soloist at the Metropolitan Opera House Sunday Night Concert on March 21. The reviewer of the Sun, at the same time, was especially impressed with the pianist's interpretation of the César Franck Symphonic Variations, which revealed "exceeding beauty of tone and beautiful style."

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Doris Madden's New York Success

Steinway Hall held an audience of good size which was aroused to warm applause when Doris Madden, Australian pianist, played there for the first time on April 6. Confirming the excellent impression she made on public and critics alike, sentences from three daily papers are here quoted: "A sincere and capable artist . . . much applauded," said the American. "It afforded genuine pleasure to hear her reading of the long and difficult Brahms variations and fugue," and "carefully wrought phrases, the notes



DORIS MADDEN.

clear and correct, the whole composition well executed, with musical taste," said the Sun. "Invoked in masterful fashion the shades of Beethoven, Brahms, Scriabin and Debussy . . . she has the confidence of a sure and sometimes brilliant technic, fingers flexible, strong and firm, and a musicianly sense of proportion, plus poetic imagination; which is to say she plays with the skill and fire and power which many of our established artists might envy. Her reception was extremely cordial," commented the Herald-Tribune.

Cornish School Busy

Well into the second half of the school year, the activities of the Cornish School, Seattle, seem to increase rather than diminish. Among recent special events of the school were a program devoted entirely to the songs of Schubert, and sung by Gladys Hershberger, Amalia Mertz, Elda Lee Rudebeck, Loren McHenry, Marvin Gaukel, Edna Ward, Bertha Compton, with Rachel Stickelman and Ivan Knox at the piano, all pupils of the school, which took place on March 30; a recital by students of Peter Meremblum, April 2, in which Graham French, Elizabeth Campbell, Seraphina Roats, Dorothy Russell, Stanley Spiegelman, Howard Liner, Hazel Combs, Fern Shackelford, Lenore Ward, Henry DeGoojer and Alice Peterson took part; and the violin and ensemble recital, on April 7, which was played by the following students of Peter Meremblum: Henry DeGoojer, Catherine Lashley, Elizabeth Choate, Edith Kendall, Margaret Lang, Alexina Whisnant, Emma Reynolds, Graham French, Lenore Ward and Seraphina Roats. On April 10, elementary students from the department of piano, violin and theater gave a recital.

One of the most important events of the year was the presentation of Twelfth Night by the Cornish School of the Theater, three performances being given, March 26 and 27. The principal roles were taken by Marion Clayton, Albert Lovejoy, William Marceau and Clifford Dobson, and the play, given under the direction of Mr. and Mrs. Burton W. James, was a pronounced success.

Ralph Angell Filling Busy Season

Ralph Angell, accompanist, is continuing his busy season until late in the spring. His two most recent engagements have been with Francis Macmillen, violinist, in recital, April 6, at the Panhandle Music Festival, held annually in Amarillo, Texas, and a recital, April 9, at the State University of Arkansas.

As usual, Mr. Angell's playing brought forth high compliments. The Amarillo Daily News said in part: "As a background for his accomplishments last night, he had Ralph Angell of New York, his accompanist, who played an unusual part in the complete winning over of those present." The Evening Herald of Bradenton, Fla., in its issue of March 13, was of the opinion that "Ralph Angell, Mme. Melius' accompanist, played with fine understanding and displayed a technic that is not often seen. Many of the accompaniments were extremely difficult and complicated, and called for an unusual amount of co-ordination between ear and eye. Mr. Angell interprets its fine and delicate shades of meaning in his accompaniments as understandingly and truly as he does its more obvious ones." The Tri-City Morning News, also at Bradenton, commented: "Throughout its performance, Ralph Angell, at the piano, played magnificent accompaniments."

Hart House String Quartet's Final Toronto Concert

The fifth and final concert offered by the Hart House String Quartet in Toronto for the present season was held at the Hart House Theater on March 29. This quartet occupies a unique position, being subsidized by the city of Toronto. The personnel consists of Geza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, cellist. They have just returned from a tour of Canada including over five thousand miles. It is officially stated that of the twenty concerts given nineteen of them were to capacity audiences and return dates immediately arranged for. Almost invariably the cities visited made it the biggest musical event of the present season. The Canadian press gave columns of space to the artistry of the quartet and in many cases the organization was referred to editorially. For instance, the Calgary Albertian wrote of them, "the most important musical event of the year in Calgary." The Hart House Quartet is indeed a national institution. All of this was made possible through Vincent Massey and the overwhelming support of the musicians and those prominent in other fields of endeavor.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Once again Exposition Auditorium was filled to overflowing when, on March 21, Paderewski gave an unforgettable piano recital. As this was Paderewski's only appearance in northern California, he attracted hundreds from the various cities around the bay. In an all-Chopin program Paderewski revealed the lucidity and beauty of his tone, his unerring technic and style. His performance of a long and taxing program was the perfection of virtuosity. The pianist appeared here under the Oppenheimer management.

For the last two concerts of the present symphony season, in the Curran Theater, March 26 and 28, Alfred Hertz selected Beethoven's seventh symphony, Debussy's two nocturnes—Clouds and Festivals—and the prelude to Wagner's Die Meistersingers. Once again, Mr. Hertz was the recipient of an overwhelming ovation and the stage was laden with baskets of flowers. With his customary consideration, Mr. Hertz insisted upon the orchestra rising and sharing honors. These demonstrations of admiration which greet Mr. Hertz at both the beginning and end of each season express the musical public's appreciation for what he has contributed toward the cultural and musical development of this community. With the dynamic personality of Alfred Hertz at its helm, the orchestra plays with spontaneity and enthusiasm—not like seventy-five or eighty individual musicians but like a unit. Mr. Hertz loves his Beethoven. He seems to have this divine music deeply at heart. His interpretation of the seventh symphony was uplifting. The Debussy nocturnes are two highly descriptive little tone pictures that are deeply saturated with rare atmosphere and imaginative qualities. Alfred Hertz caught the spirit of the compositions; he conveyed the French master's ideas in tone colors of translucent delicacy and with musicianly craft and beauty. The Meistersinger prelude was played as Hertz plays all Wagnerian music with an abundance of fire and authority that produces an intensely exhilarating effect.

Another huge audience greeted John McCormack when Frank W. Healy presented him in a second recital in the Exposition Auditorium March 28. Mr. McCormack gave a request program which was enthusiastically received and greatly increased with encores. Edwin Schneider, pianist, and Lauri Kennedy, cellist, were Mr. McCormack's assisting artists and for his singing of Cesar Franck's Panis Angelicus, Uda Waldrop, San Francisco musician, was heard at the organ.

Splendid musical entertainment was offered in the Piano Festival, organized and managed by Alice Seckels, which took place in Exposition Auditorium on March 29 and was the means of affording twenty-four local concert pianists the opportunity of appearing, at twenty-four pianos, in an ensemble directed by Alfred Hertz. This Festival was a novelty different from anything previously staged here. Congratulations are to be extended Miss Seckels for the splendid fashion in which she handled the managerial end of this attraction. Miss Seckels conceived the idea of giving this Festival with only resident artists participating and in this way proved that we have living in our midst pianists of merit who can reveal their art in a highly commendable manner. It was her untiring efforts that stimulated the interest of music lovers in this and neighboring cities and brought to the Auditorium an audience of 7,000. The participating players were Phyllida Ashley, Lincoln Batchelder, Allan Bier, Ada Clement, Pierre Douillet, Henrik Gjerdum, Charles Hart, Margo Hughes, George Kruger, Elsie Cook Laria, John C. Manning, Mrs. Hugo Mansfield, Benjamin Moore, George Stewart McManus, Joan Baldwin, Donnell, Max Pons, Alma Helen Rother, Elizabeth Simpson, Douglas Bacon Soule, Noah Steinberg, Marion de Guerre Steward, Cecil Hollis Stone, Margaret Tilly and Raymond White. The twenty-four pianists co-operated in an ensemble that proved well nigh perfect. They attacked with unity and they played with rhythmic precision; their tone color was varied and their dynamics well contrasted, while their readings revealed a unanimity of musical thought. Alfred Hertz and the pianists received innumerable recalls for the presentation of a program from which they seemed to derive as much pleasure as the audience.

When the Chamber Music Society of San Francisco gave its fifth concert of the present series, March 30, Ignaz Friedman, pianist, appeared as the guest artist. The program opened with the Boccherini quartet, A major, for strings. The society gave it a performance that was notable for its graceful phrasing, clean rhythm, purity of

tone and finished detail. One of the delightful phases of the Chamber Music Society's playing is its fidelity to the composers it interprets. Mr. Friedman joined Mesers. Persinger, Ford, Firestone and Fenner in the Schumann quintet. These five artists succeeded in achieving one of the most remarkable performances of chamber music ever heard here. Their playing was distinguished by a beautifully shaded tone, technical mastery and fine musical instinct. Even though Mr. Friedman was playing in an ensemble one could sense his forceful personality and was conscious of his prodigious technic.

Homer Henley, artist and vocal instructor, presented advanced pupils in a recital at Chickering Hall. The vocalists were ably assisted by Mrs. Arthur Franklin Williams, accompanist, and delivered a well balanced program in artistic fashion.

Elwin A. Callberg, pianist, was the soloist at one of the recent California Theaters Sunday morning concerts.

Mons. and Mme. Andre Ferrier held a pupils' recital recently. The Ferrier Singing Studios is conducted in conjunction with La Gaité Française Theater.

The De Vally Institute of Opera, of which Antoine de Vally is director, and who is assisted in piano, solfège and history by Sally Osborne, gave an Hour of Music in Chickering Hall.

Ruth Mullen, vocal pupil of Prof. Hermann Genss, was heard in recital at Scottish Rite Hall, on March 31, and created a favorable impression.

Carl Rolland, pianist and member of the faculty of the Arrillaga Musical College, has returned from Europe after a year in Rome where he worked at the St. Cecilia Conservatory of Music.

The Lecture Course arranged by Pearl Hossack Whitcombe, dramatic soprano and teacher, is attracting musicians and students seeking information in music from its primitive form to modern style of composition. C. H. A.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The Philharmonic Symphony Orchestra recently gave the second of the so-called "dime concerts" in the Stadium, Sylvain Noack wielding the baton. The attendance proves that the masses really like good music. The complete program is as follows: Solemn March to the Cathedral, from Lohengrin; two movements from Tchaikowsky's Pathétique; Hopak, Moussorgsky; introduction to Act three of Lohengrin; Tarantella, Nicodé; Peer Gynt suite No. 1, Grieg, and Rossini's overture to William Tell.

The program of the eleventh "Pop" concert, given by the Philharmonic Symphony Orchestra at the Philharmonic Auditorium, opened with Elgar's Pomp and Circumstances, followed by Wagner's Waldweban. Fritz Gaillard, cellist, a member of the orchestra, was soloist of the day. He played the Eugene d'Albert concerto for the cello in C major. The audience received this new artist with great appreciation. Mr. Rothwell followed with the orchestra in the Carmen suite, Bizet, and closed with Wagner's Tannhäuser overture.

The Little Symphony concert, under Adolph Tandler at the Biltmore, presented ten different composers in "five minute" selections. Tandler repeated the Roussel Feast of the Spider, and received an ovation for it. Alice Forsyth Mosher was a brilliant soloist and was warmly applauded.

Myra Mortimer, contralto, made her first appearance in Los Angeles at the Philharmonic Auditorium in what was probably one of the best vocal programs of the year, which she delivered with a voice of power and beauty and displayed, thorough understanding of her art. Both program and artist defied criticism.

John Powell, Virginia pianist and composer, appeared before a representative audience at the Philharmonic Auditorium in a delightful program.

Ignaz Friedman, pianist, made his first appearance in Los Angeles completely winning his hearers with the mastery of his instrument which he displayed.

Paderewski played two programs under the Behymer management—one Chopin and one of varied numbers. He played to two of the largest houses of the season and could have filled the house several times more, judging from the numbers that were unable to procure tickets.

The Zoellner Quartet featured the work recently of a young Los Angeles composer, Roy Harris, playing for the first time his series of four numbers for quartet called Impressions of a Rainy Day.

Cyrena Van Gordon, contralto of the Chicago Civic Opera Company, sang under the L. E. Behymer management at the Auditorium to a full house. She rendered beautifully a program ranging from the classical to the modern, and responded generously to encores. Alma Putnam, her accompanist, came in for a share of the honors.

The Los Angeles Trio recently gave a concert in the Biltmore music room.

George Gramlich, tenor, appeared as soloist with the Hollywood Community Orchestra, under the baton of Jay Plowe, flutist with the Philharmonic Orchestra, at a recent concert.

A bursting water main on Dix Street, in Hollywood, flooded the basement of the home of Maestro Gimini, destroying many thousand dollars worth of manuscript music stored there. In many instances the manuscript destroyed was the only copy in existence, and cannot be replaced.

The boy pupils of the Nature Music School gave an Indian program.

The junior students of Phillip Tronitz were presented in recital.

George Baklanoff, baritone, has been engaged for the opera season in Los Angeles.

Charles Wakefield Cadman was guest soloist with Adolph Tandler's Little Symphony at the Biltmore Music Room, when his work, Rubaiyat of Omar Khayyam, was played.

P. H. Kaufman, director of the Los Angeles branch of the Christensen School of Popular Music, has compiled a work on Bass Chord Harmony for the piano which is said to be along new lines.

James Taber Fitzgerald, of the Fitzgerald Music Company is offering his second student's prize contest. He will present a piano to the winner.

Josephine Heintz held her class in symphony appreciation at the Biltmore, assisted by Earl Bright, cellist.

Grace Adele Freely introduced Sedley Grove, Canadian tenor, at a studio recital tea recently.

Stephen Seddon, a musician from Europe and Australia, has located in Los Angeles where he hopes to establish a large amateur symphony orchestra.

Grace Hammond, singer and teacher, is presenting Clarence Thompson, tenor, her artist pupil at the Uptown Theater.

Sol Cohen, violinist and composer, has had another song accepted by Oliver Ditson Company, entitled Keep Close to God.

Bernice Van Welder Weingarten was soloist at a recent Sunday morning "Pop" concert at Loew's State Theater.

Advanced pupils of the Olga Steeb Piano School gave a recital at the school auditorium.

Merle Armitage and George Leslie Smith announce that Richard Hagemann will be in Los Angeles in May to conduct a masterclass.

John Blackmore, pianist, will appear in recital in Pasadena March 28th.

Alfred Mirovitch, pianist, will return this summer for his fourth master class. B. L. H.

Waller to Conduct Lamoureux Orchestra

Frank Waller, young American conductor, who was so successful last summer at the summer concerts of the Cincinnati Symphony Orchestra, sailed on the Leviathan for France where he has been invited to conduct two concerts of the famous Lamoureux Orchestra, on June 5 and 13, in the Salle Gaveau, Paris.

Mr. Waller said he was delighted at the prospect of conducting in Paris, where he has not yet appeared at the head of an orchestra. He said he had been given complete freedom in the selection of his programs and the choice of soloists, but that he had not yet decided upon anything definitely, although at least one American novelty would be performed under his baton. Mr. Waller is a great believer in American composers and their music. In Cincinnati, last summer, he conducted two entire programs of American works, including novelties by Howard Hanson and others of the younger school, as well as representative works by Hadley, Kelly, et al.

After his Paris concerts, Mr. Waller expects to make a short pleasure tour through France, and then go to Germany and Austria, where he is already well known through his concerts with the Berlin, Munich and Vienna Philharmonic orchestras. He intimated that he might conduct again in these cities, where he is remembered as the introducer of many novelties and as a musician of splendid worth.

Lillian Hunsicker Active

The Chancel Choir of the Salem Reformed Church recently presented When Thou Comest from the Stabat Mater, the solo soprano part being sung by Lillian Hunsicker. According to the Allentown Morning Call, Mrs. Hunsicker's interpretation was excellent and she sang beautifully and with compelling poise. On March 19, the soprano sang at the La Forge-Berumen Noonday Musicale in Aeolian Hall, New York, and on Good Friday she was heard at a Lenten noonday musicale at the Zion Reformed Church, Allentown, historical because the Liberty Bell was hidden there during the early days of the Revolution.

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ARTISTS EVERYWHERE

(Continued from page 40)

and other UFA theaters. He brought with him Peggy White, also a noted dancer, who is now Mrs. Oumansky. They are going to Los Angeles where Oumansky will resume his work with the picture houses. He is also planning an extensive tour with a new dance feature of an original nature which he plans gradually to develop into a large stage work.

Charles Premmac, American tenor, recently gave a concert for the American Women's Club of Vienna, singing groups of French, English, American and German songs. He was enthusiastically received by a large and distinguished audience, and was obliged to add many encores to his program. Mr. Premmac's singing was notable for its fine vocalism, authoritative style and splendid diction. This was one of many attractive programs given under the auspices of The American Women's Club of Vienna and under the direction of its president, Mrs. J. Alexander Mahan, of Seattle, Wash.

Emma Roderick presented some of her pupils in a song recital in New York on April 10, at which time Florence Le Compte, Gertrude Murrin and Jeanette Fiene made their first appearance before an audience. Others taking part in the program were Margaret Du Bois, Sadele Moses, Daisy Hood, Rodina Steichen, Lucretia Jephson and Mrs. De Zafra.

Leff Pouishnoff has set for himself quite a task in undertaking to give in less than two weeks six Chopin recitals this month, at Wigmore Hall, London. Maybe he will play these six programs in New York and Chicago next season. This playing of Chopin has made Mr. Pouishnoff celebrated in Europe, and more particularly so in England.

Mabel M. Parker's pupil, Mrs. H. T. Greenwood, Jr., was cast for the leading role in the revue, *Why Not?* 1926, given for one week recently at the Playhouse of the Players and Players, Philadelphia. Mrs. Greenwood gave an excellent characterization of Marjorie Moore, and according to the dailies the singing of one of her numbers in the first act was the hit of the show, several encores being demanded. One of the critics stated that Mrs. Greenwood was "radiantly beautiful and sang in a most pleasing manner."

Ruth Rodgers, soprano, sang several groups of numbers on March 25 at a recital given at New York University.

Henry F. Seibert, organist, played at services of the United Lutheran Church of New York and vicinity, at Aeolian Hall during Holy Week; Arthur Kraft, tenor, and Norman Jollif, bass, also appearing. He is booked for recitals on the Municipal Raja Temple organ, Reading, Pa., and for the Sesquicentennial Exposition, Philadelphia. Palm Sunday afternoon, with his choir, he presented *The Crucifixion*.

Louise Stallings, following her recital in Aeolian Hall, New York, sang in Amesbury, Mass., in a joint recital with Charles Naegele, pianist, before the Musical Club.

Arthur Shattuck, American pianist and Bach specialist, who has just completed a four months' concert tour of the United States, sailed on April 20 for an extended trip abroad. Mr. Shattuck will give recitals in the principal cities of Germany, Austria, Italy, France, Scandinavia and Egypt, returning to this country in about eighteen months. During his tour Mr. Shattuck will make a study of the music of the sixteenth, seventeenth and eighteenth centuries.

Miriam Saint, who has been singing in Italy during the past year, is a native of New York. While still a young girl, she made her debut as a pianist, but, evincing a decided dramatic talent also, entered the American Academy of Dramatic Art at the age of seventeen. After a year's study, she was offered an engagement to play ingénue roles with a stock company, appearing in twenty-six different plays during the summer season. She spent another year with a well-known New York voice teacher and then went to Naples for further study, making her debut there last June. She returns, after three years abroad, to continue her vocation either in the concert or light opera field.

Helen Stanley recently made her third and last appearance this season as guest artist with the Philadelphia Civic Opera Company, singing Elizabeth in *Tannhäuser*. It was the first time that Mme. Stanley had sung the role in English, although she had been heard in the part in German many times when she was singing in opera abroad. "Helen Stanley," wrote the critic of the Public Ledger, "was excellent as Elizabeth, singing better than she has at any time this season in Philadelphia. Her characterization of the role also was convincing and charming." According to the Inquirer "Her pure limpid tones were more than a pleasure. She was especially appealing in her rendition of the prayer in the last act."

Stephen Somervell, from Milan and London, has opened a studio in New York City.

William L. Schlumpf presented two of his artist-pupils, Corene Hempstead, soprano, and Isabel Simpson, contralto, in a joint recital on March 25 at the Y. M. C. A. Hall in Paterson, N. J. Miss Simpson sang, among her various numbers, Hanley's new song, *Just a Cottage Small*, and Miss Hempstead sang *My Desire*, by Cadman, both numbers being roundly applauded.

Harold Samuel, eminent pianist, accompanied by his friend Frank Bridge, English composer, went to California to take part in the musical festival held there on April 16, 17 and 18. Mr. Samuel's farewell recital in New York for the present season will take place on April 27.

Ednah Cook Smith created a splendid impression when she appeared in concert at the Hotel Dennis, Atlantic City, N. J., on April 8. She sang the aria, *O Don Fatale*, from Verdi's *Dan Carlos*, as well as Weatherly's *Danny Boy* and Wintter Watts' *Transformation*. A large audience applauded the mezzo-contralto so enthusiastically that she has been engaged to appear in Atlantic City again the latter part of May and also in June.

John Charles Thomas has written his concert manager, R. E. Johnston, as follows: "During the month of April I am appearing in five performances of *Parsifal*, three performances of *Gwendoline*, one performance of *Herodiade*, and rehearsing two new operas. By this you will see that I have nothing much to do, so hope you can arrange something at home." Mr. Thomas is creating the

role of Orphée in *Les Malheurs D'Orphée*, by Darius Milhaud, the world premiere taking place at the Monnaie, during May.

Charles Stratton sang in Beaufort, S. C., April 14, and two days later he presented a program before the Bronx Free Fellowship Committee. Today, April 22, he is booked to appear at the Brooklyn Institute. Mr. Stratton has a number of other engagements within the next week. Bookings for 1926-27 are now being made through his manager, Arthur Judson.

Isobel M. Tone, exponent of the Dunning System in Los Angeles, Cal., has recently concluded another course for the training of teachers. Those who completed the course are Cora M. Reinig, Beverly Hills; Wave Wade Buck, Alhambra, and Grace Drummond and Hazel M. Holland of Los Angeles. Miss Tone's ability in teaching children and in training teachers has gradually brought her wide recognition throughout the West, and in response to the requests of several teachers from California and other western states, she will conduct another course in teachers' training, beginning in June. The work will continue for five weeks and will consist of daily lectures and demonstrations in the teaching of children.

Helen Thomas, soprano, so successful in her appearance at the Hotel St. Dennis, Atlantic City, in February, has been re-engaged; also at Galen Hall. Palm Sunday she sang for the Pleiades Club, New York, and will appear at the Plattsburg Festival, May 22, in an entire recital. An Atlantic City paper especially mentions her winning personality, and her voice "of lovely timbre, fresh and luscious, musical understanding and interpretative qualities."

Florizel Von Reuter, violinist, will be heard in his second recital at Aeolian Hall on Saturday evening, April 24. Mr. Von Reuter is American born. He was taken to Europe at the age of seven and has spent the last twenty odd years in the various countries on the continent where he has attained an enviable reputation as a violinist.

Nevada Van der Veer was engaged by three choral clubs in Greater New York as soloist for their April concerts, namely The Mendelssohn Club, Waldorf-Astoria concert of April 13; Singers' Club of Brooklyn, A. Y. Cornell conductor, April 15; and the Forest Hills Choral Club, April 16.

Ethel Watson Usher's activities in the concert field continue. Among recent dates was a recital with Oliver Stewart, tenor, at the Women's Club, Jersey City, and a joint recital in Montclair, N. J. Other appearances with Oliver Stewart included a program for the Euterpe Club and the Eclectic Club luncheon, held at the Waldorf-Astoria. Miss Usher had recent engagements as accompanist for Sue Harvard, soprano; for the Schubert Choral Club, Kingston, N. Y., the St. David's Society, Hotel Astor, and the annual Welsh concert, Welsh Presbyterian Church. Another engagement was a program with the Indian Princess, Teata. During April Miss Usher's schedule includes dates with Sue Harvard, soprano; Kathryn Platt Gunn, violinist; Mildred Messinger, contralto, and Douglas Braden, baritone.

John Finley Williamson listened with interest to his paper on Vocal Technique of Choral Singing, which was read at the opening session of the annual convention of the Eastern Supervisors of Music, in Atlantic City, March 11. Mr. Williamson came on from Dayton and, due to the great demand on his time, had to leave immediately after the delivery of his paper.

Constance Wardle has recently been awarded a fellowship with the Juillard Musical Foundation for special work on song repertory and languages.

Ellmer Zoller, the accompanist and coach, will conduct a summer master class in Pittsburgh, Pa., during June, July and August. Next season he will devote all of his time to playing, appearing with Edward Johnson and Mary Lewis. At present Mr. Zoller is on tour with Edward Johnson, their engagements including appearances all along the Pacific Coast to Vancouver. They will return to New York May 11.

Newark to Have Extensive Opera Season

With the announcement from Belle Fisch Silverman that she has arranged for the first extensive opera season Newark has had in many years, considerable activity to retain this as a permanent annual feature has been evidenced among the various social and civic clubs throughout that part of the state.

The San Carlo Grand Opera Company, which appears there at the Shubert Theater during National Music Week for five presentations, beginning May 5, is considering the advisability of establishing a regular annual opera week in Newark. Providing enough encouragement and interest is shown, it is more than likely that Fortune Gallo will add this city to his regular list where a week of opera is to be given each season. Taking the complete New York organization, with all of its special scenery, orchestra, big chorus, etc., there, necessitates a heavy financial expense. However, such



CLARA CLEMENS.

who will appear in a dramatization of Mark Twain's famous story, *Joan of Arc*, at the Hampden Theater for a special matinee on Friday afternoon, April 23. She will be assisted by members of the Walter Hampden company. Miss Clemens, who is well known on the concert stage, is the daughter of the popular American writer and in private life is the wife of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra. The dramatization of her father's story has been made by Donal Haines, and it is hoped that after the special showing on April 23 a regular theater may be secured for the attraction. (Photo by Richard Silvester.)

interest has been shown that it is almost certain the present five-performance season may be extended next year.

Various women's organizations have interested themselves in the coming opera season, while the Italian and other nationalistic organizations are banding together to give the noted artists a great welcome upon the occasion of the establishment of an extensive season there. The operas to be presented, beginning May 5, include: *Aida*, *Rigoletto*, *Cavalleria Rusticana*, *I Pagliacci*, *Hansel and Gretel* (in English) and *La Forza del Destino*. Indications now point to a record-breaking attendance for the operas.

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Marvin Hinshaw to Increase Recital Appearances

Marvin Victor Hinshaw, baritone and dramatic song recitalist, who, with his brother John, are the acting heads of the Hinshaw Conservatory, in Kimball Building, Chicago, have established one of the best known music schools in that city and because of the nature and scope of their endeavors have become nationally known. Marvin Hinshaw is the outstanding figure in the artistic department and, in addition to his acknowledged efficiency in the studio, devotes a portion of his time to recitals when pressing called upon. His splendid resonant baritone has not been heard with sufficient frequency. It is said that his vocal worth has been overshadowed by the demand for his time in the conservatory. A new arrangement will permit him to extend his recital work in the future. His voice is sonorous and of fine texture, well schooled, possessing both volume and color, and his dic-



MARVIN V. HINSHAW,
 president of Hinshaw Conservatory, Chicago.

tion is decidedly clear and lucid. His dual programs are delivered as vocalist and singing recitalist, which brings out histrionic and interpretive ability to a marked degree.

John Hinshaw is the very efficient head of the business end, and the harmonious blending of these forces has eventuated in the building up of a system which supplies both opportunities as well as broad tuition for amateur students seeking an entree to the operatic as well as the concert field.

A professional training course is afforded, the length of which is predicated upon the character and result of previous training. The operatic and concert course follows in the singing and acting departments, all of which is preliminary to organization into bodies for opera and concert ensemble work. The established Service Bureau is an adjunct of the conservatory, and when students have acquired the essentials required through rigid application and schooling, they are given the advantages offered through this outlet to public appearance which reaches all reputable managers.

The avenues through which the aforesaid bureau exerts its strong prestige are the opera, lyceum, chautauqua and musical production fields of the theater. The aims of the Hinshaw brothers have been more than realized, as evidenced by the continual application to them for schooled talent.

Gordon String Quartet Features American Works

The Gordon String Quartet of Chicago, which has been given the name of "Ambassadors of American Art" by Herman Devries of the Chicago American, is composed of Jacques Gordon, first violin; John Weicher, second violin; Clarence Evans, viola, and Richard Wagner, cello. This quartet has been specially engaged by Mrs. F. S. Coolidge for a series of six concerts at Field Museum in Chicago from March until May. At each concert an American composer is being featured by the quartet. At the first concert, the American so honored was Jarecki, who, if memory serves right, won the first prize offered by Mrs. F. S. Coolidge. At the second concert a composition by Mason was programmed. At the third concert two Indian sketches of Griffith were performed. Other Americans to be honored by the Gordon String Quartet this season will be Leo Sowerby, Stella Roberts and Felix Borowski.

Music School Settlement Benefits

At the Art Center, 65 East 56th Street, New York, on April 8 and 15, a series of Thursday musicales has been held under the Bogue-Laberge concert management. The final musicale takes place today, April 22. The first recital was of Arab songs, in costume, with native accompanists and instruments. The second was a program of piano music by Prokofieff, Scriabin, Schoenberg and Goossens. The third concert will be made up of traditional African stories and songs. The artists are, respectively, Laura Williams, Katherine Ruth Heyman and Lucine Finch, in Her Mammy's Stories and unpublished songs of the old South. The series was arranged for the benefit of the Gramercy Music School.

Cahier to Sing Leginska Work Abroad

Mme. Cahier will sing Ethel Leginska's Nursery Rhymes, for orchestra and voice, at a symphony concert in Weisbaden, Germany, and also at Copenhagen next month. Leginska was invited to conduct both of these performances, but cannot leave for Europe until later in the season. An early work of hers, From a Life, for eleven instruments, will have its first Boston performance on May 2, at the Flute Players Club. Leginska will conduct the work, and Lucille Oliver, an artist-pupil, will play the piano part.

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MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The twelfth regular subscription concert by the Minneapolis Symphony Orchestra, found Henri Verbrugghen, conductor of the orchestra, fully recovered after a serious illness and operation. In consequence there was an exceptionally fine concert, the central point of which was a glorious performance of Cesar Franck's symphony in D minor. This was preceded by Mozart's overture to *The Marriage of Figaro* and Mousorgsky's prelude to *Khovantchina*, both numbers receiving delightful renditions. The second part of the program was given over to Ossip Gabrilowitch, a great favorite with our symphony audiences. He offered a memorable performance of Brahms' second piano concerto in B flat major, which on this occasion had its first local rendition. Mr. Gabrilowitch was the recipient of a veritable ovation and numerous recalls and of course had to add several extra numbers.

The thirteenth symphony concert brought an all-Wagner program which opened with an impressive performance of a *Faust* overture. Excerpts from *Parsifal* consisting of the prelude, the grail scene, Klingsor's Magic Garden and the *Flower Girls' Scene*, *Good Friday Spell* and final scene from the third act followed, and were played without pause, the Apollo Club assisting effectively in the grail scene. The overture and *Venusberg* music from *Tannhäuser* were the brilliant finale. Conductor and orchestra were tendered an ovation at the conclusion of the concert.

The eighteenth "Pop" concert opened with a brilliant performance of Goldmark's *In Springtime* overture, and closed with Gungl's waltz, *Amoretten Tanze*. Other numbers were the suite from Delibes' ballet, *Sylvia*, and the cathedral prelude for organ and orchestra by David Stanley Smith. In the latter the organ part was played effectively by Chandler Goldthwaite, a former resident and organist of Minneapolis, now residing in Paris. Joseph Shadwick, second concert master of the orchestra, was the soloist, and with a brilliant performance of the Paganini concerto earned for himself enthusiastic acclaim.

The nineteenth "Pop" concert was notable in that it brought three novelties for this series. They were the prelude and call from the incidental music to *Barrie's play*, *Mary Rose*, by Norman O'Neill; the *Flight of the Bumble Bee*, a scherzo from Rimsky-Korsakoff's *The Tale of Tzar Sultan*, and Tchaikovsky's overture-fantasy, *Hamlet*. While the first two numbers were absolute novelties in Minneapolis, the last number was new only to Sunday audiences. Other numbers on the program were Johann Strauss' overture to *Die Fledermaus*, and selections from Smetana's *The Bartered Bride*—altogether an exceptionally fine program finely performed. Henry Williams, popular member of the orchestra, was the soloist, and greatly delighted the audience with Wilm's concert piece for harp and orchestra. Being most enthusiastically received, he responded with two well-chosen numbers for harp alone.

The twentieth "Pop" concert opened with Mendelssohn's overture, *Calm Sea and Prosperous Voyage*. Other much enjoyed numbers were MacDowell's *Witches' Dance*, dressed up orchestrally by Edmund Tiersch, and two songs by Schubert, the *Erl King* and the *Trout*, skillfully orchestrated by Henri Verbrugghen. The concert closed with Liszt's *Hungarian Rhapsody No. 1 in F major*. Gabriel Fenyves, local pianist, was the soloist, and made an excellent impression with Mozart's concerto in D minor. He was compelled to respond to numerous recalls, and the enthusiastic audience did not cease its demonstrations until he added three extra numbers.

The University of Minnesota Chamber Music Course, under the direction of Mrs. Carlyle Scott, closed with a greatly enjoyed performance of Mozart's *Don Giovanni*. It was one of the William Wade Hinshaw productions of opera, and was given under favorable conditions at University Music Hall. The visits of the Hinshaw opera productions, which have now become an annual event in local music activities, are ever welcome in Minneapolis which suffers from dire and constant want of operatic attractions, and Mrs. Scott certainly deserves a great deal of commendation for supplying this greatly felt need in our otherwise richly endowed music life.

Another feather in Mrs. Scott's managerial cap was the presentation of Florence Austral as the closing number in her downtown concert course at the Lyceum Theater. It is doubtful if any singer was ever received in Minneapolis with more spontaneous and genuine admiration and enthusiasm. Miss Austral's program, although trying for any artist, was extremely well chosen and exhibited her art and lovely, warm soprano voice from every possible angle and always with unflinching satisfaction. No small credit is due to Isaac Van Grove, resourceful accompanist, and John Amadio, flute virtuoso of the highest rank. Both these artists had no small share in making the concert the genuinely artistic treat it proved to be. Considerable enthusiasm was also created by Mrs. Carlyle Scott when, at the close of the concert, she announced from the stage the attractions already engaged for her downtown concert course for next year.

G. S.

Amy Ellerman Active

A recent edition of *The Boardwalk of Atlantic City* shows an interesting picture of Amy Ellerman, contralto, and Lawrence Tibbett, who, with Sascha Jacobsen, violinist, gave the last of the Chalfonte-Haddon-Hall series of concerts. A few of Miss Ellerman's many engagements this season, include Ithaca, N. Y., where she appeared in two concerts, March 26, the afternoon program consisting of a miscellaneous program with orchestra and in the evening, there was a performance of Rossini's *Stabat Mater*. On March 16 the contralto gave a joint recital with Evsei Belousoff, cellist, for the Tuesday Morning Club of Springfield, Mass., substituting on three hours' notice for Leonora Sparks. She has also sung recently with both the Hartford Oratorio and the Worcester Oratorio societies and the Boston Festival Orchestra, in performances of *The Messiah*, and with the Amphion Glee Club and the Lawrenceville School for Boys. On April 14 she gave a concert at South Hampton. J. Vernon Butler, conductor of the Worcester Oratorio Society, wrote Miss Ellerman after the *Messiah* performance: "I do not remember having had a more satisfying interpretation of the contralto role for many years."

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HANS HESS' ANNUAL RECITAL

CHICAGO.—Featuring American music on his annual Chicago program at the Studebaker Theater, April 11, Hans Hess, prominent cellist, won his customary artistic success. A serious musician, with an eye toward the uplift of American music and toward making the cello a popular concert instrument, Mr. Hess has established an enviable place for himself among leading cellists of the day. Refined, artistic and skillful were his renditions of Gluck's Melodie, Loomis' Missouri Suite, Elegy from the same composer's C minor sonata and Volkmann's A minor concerto. The Loomis numbers were played with the composer at the piano, who acted as accompanist for Mr. Hess. There were other numbers by Ayres, Jeral, Poritz and Popper, which could not be heard. It is always a pleasure anew to listen to this fine cellist, for serious musician that he is not yet content with his art and each new hearing marks greater advancement in his already fine achievements. It was a highly enjoyable concert, keenly relished by a large and most enthusiastic audience.

GUY AND LOIS MAIER

Delightful entertainment was furnished a large audience at the Princess Theater on the same Sunday afternoon by Guy and Lois Maier. Although arranged for the young folks, their program was greatly appreciated by the grown-up audience, whose enthusiasm left no doubt as to their enjoyment. Theirs is well-matched, suave team-work which makes for delightful entertainment.

ALFRED BLUMEN MAKES DEBUT

A very successful debut, presaging well for the future, was made by Alfred Blumen, pianist, at the Playhouse, also on April 11. Presenting a most ambitious program, beginning with the Bach-Stradal organ concerto in D minor and following it with the Liszt B minor sonata, Mr. Blumen revealed admirable pianistic qualifications and a commendable

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earnestness in his playing. Other numbers on his program were by Debussy, Wladigeroff, Rachmaninoff and Chopin. He received the full approval of a very large gathering that practically filled the theater.

GORDON STRING QUARTET

Through its series at the Field Museum, the Gordon String Quartet is popularizing chamber music, for these concerts, which are given free through the patronage of Elizabeth Sprague Coolidge, attract audiences considerably larger than usually attend ensemble concerts. It is the desire of Jacques Gordon and his colleagues to present an American work at each concert, and for Sunday, April 11, Griffes' Indian suite was on the program.

MARK OSTER OPERA CLUB RECITAL

Fine Arts Recital Hall, on April 11, held a large audience of enthusiastic and attentive listeners who heard a well chosen program delivered by the artist-pupils of Mark Oster. Several of them are fast approaching the professional class, including Katherine Boom, Ava Sprague, Ruth Kuechler, Mary Krakowski, Josephine Lowe, Sylvia Kepner, Irene Cooley, Bernice Lamm, Celia Plante, Rev. Frank Krakowski, Ewald Winter and Fitz-Henry Field. Mr. Oster himself filled effectively the places of those absent through illness in the ensemble numbers. All of these students are entitled to special mention, both as to voice and schooling in acquiring themselves with credit to their teacher, his pianist work being evidenced throughout. Elva Smolk Sprague was effective as accompanist, as usual.

APOLLOS SING KING OLAF

Elgar's King Olaf was rendered by the Apollo Musical Club, under Harrison M. Wild's direction, at Orchestra Hall, April 12. The soloists were chosen among young local talent and, though they did their best, well routine oratorio singers are necessary to make Elgar's King Olaf interesting. In years gone by, soloists engaged by the Apollo Club were chosen among the best in Chicago and throughout the country and such an engagement was considered a great honor. Of late years, probably due to lack of funds, on several occasions the soloists fell far below standard. Probably to this was due the falling off of attendance at recent concerts of Chicago's oldest choral organization. Judging from the list of artists already engaged for next season's concerts, the Apollo Musical Club, no doubt, will return to its old policy of engaging the best in the land for the solo parts. For the Messiah performance such artists as Myrna Sharlow, Katherine Meisle, Paul Althouse and Arthur Middleton are announced. Now, on to greater achievements and the re-establishment of the exalted position once held by the Apollo Musical Club of Chicago.

ANNE THURSFIELD HEARD

Anne Thursfield, soprano, who recently gave a recital in New York, presented practically the same program at Orchestra Hall Foyer, April 12. Ancient songs, modern English works, classical lieder and songs of France and Russia were beautifully interpreted by this interesting artist, who earned the hearty approval of her listeners.

MABEL GARRISON WITH CHICAGO SYMPHONY

The final program of the Tuesday afternoon series of symphony concerts at Orchestra Hall, on April 13, was made doubly enjoyable by the appearance of Mabel Garrison as soloist. Her offerings, a suite of Five Love Songs, by Wilhelm Grosz (new to Chicago) and L'Amore Saro Costante from Mozart's Il Re Pastore, were well received by the auditors. The orchestra's numbers included the Brahms Academic Festival Overture, Franck's Symphony and excerpts from the third act of Wagner's Die Meistersinger. These Tuesday afternoon concerts, inaugurated this season, have been so successful that for next season a like series has been augmented to twelve concerts.

MARSHALL FIELD & COMPANY CHORAL SOCIETY

Departing from its usual custom of presenting one big choral work for its annual concert at Orchestra Hall, the Marshall Field & Company Choral Society offered a miscellaneous program on April 14. In its twentieth season, this able choral body has reached a high pinnacle and deserves the title of the best choral society made up of men and

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women recruited among employees of big mercantile establishments here, of which Chicago boasts quite a few. Steady progress is noticed annually in the Marshall Field & Company Choral Society's singing, great credit for which is due its able conductor, Thomas A. Pape, a fine musician, capable of obtaining admirable results from his large chorus. Particularly effective was their singing of the Gloria from Mozart's Twelfth Mass, Elgar's As Torrents In Summer, and the Schubert-Spicer Omnipotence. These were marked with steady tone, clean-cut attacks, good balance and clear enunciation. The program was well chosen and artistically arranged, and to Conductor Pape is due a big share of the evening's success. The usual large audience was on hand to applaud the commendable efforts of their fellow workers and friends.

Arthur Middleton, heard last week with the Swedish Choral Society, repeated his recent success. He gave freely of his eloquent art in a group by Schubert, again winning the hearts of his listeners. Maren Johansen, soprano, assisted the choristers in the Schubert-Spicer number.

INTERESTING KIMBALL HALL ORGAN RECITALS

It is interesting to note the opportunities that have been offered in Kimball Hall this season to hear important organists. Recitals have been given by Alfred Hollins, famous English organist, on December 4; Edna Scotten Schubert, January 7; Clarence Eddy, January 14; Richard Keys Biggs, January 19; Charles M. Courboin, January 28; Lily Wadhams Moline, February 16; Virginia Carrington Thomas, April 6, and on April 20 a special feature offered at the meeting of the National Association of Organists for its annual organ and orchestra concert. Three new concertos for the organ and orchestra were given first performance, the composers of which are Eric Delamarter, Felix Borowski and Leo Sowerby. Rollo Maitland was guest organist from Philadelphia; Walter Zimmerman and Edward Eigenschenk of Chicago were soloists, and the Chicago Solo Orchestra under Eric Delamarter offered additional numbers for orchestra alone as well as accompaniments for the organ concert. On May 11, Lynnwood Farnam is scheduled for a recital.

In addition to the above the public has heard a great deal of organ music through the noon-day recitals. This shows that Kimball Hall offers advantages that are greatly appreciated by organists and other musicians of Chicago and elsewhere.

BUSH CONSERVATORY NEWS NOTES

Arthur Middleton's engagement to teach at Bush Conservatory during the summer term is of great interest to the entire vocal profession, for this artist is at the height of his vocal powers and holds a dominant position among singers of the present day. His New York class includes a large number of professionals, and the indications of advance registrations show that Chicago artists will avail themselves of the opportunity to coach with Arthur Middleton during the summer months.

Jan Chiapusso, pianist of Bush Conservatory, is returning to Chicago after the successful completion of a tour of

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Germany, Holland and Belgium, and will be in this country by May 1 to resume his class. His European success has brought him a larger following than ever, and his summer class is already booked extensively.

The enrollment in the School Music Department for the approaching summer school, opening a six weeks' session on June 30, is already very large and of an exceptionally high grade. Many music supervisors, special teachers of music and directors of music in both grades and high schools are enrolled for the course and are completing courses for the degree of Bachelor of School Music.

Many others have registered for the diploma courses or are completing their course this summer, at this noted professional school for American music supervisors.

Conductor Edgar Nelson will take the Swedish Choral Club to Joliet for a performance of the Messiah, under the auspices of Knights Templars, on April 26. William Phillips, baritone, and Alice Phillips, soprano, gave a successful program at the Glenn Ellyn Woman's Club on April 6. The duets for which these two artists are noted were received most cordially by the audience, who demanded encores very often. Mr. Phillips found cordial response to a group of modern songs including Red Bombay of Reddick and Flowers of Forgetfulness of Cadman, and Mrs. Phillips won much applause for her singing of My Love Is a Fisherman, by Strickland, and Joy, by Scott.

Richard Czerwony has booked a large class for the approaching summer school beginning June 30 and has now a very large schedule of private pupils at the conservatory. Three of Czerwony's students will compete in the Bush Conservatory prize competition for the award of the fine old Italian violin given by Lyon & Healy at Orchestra Hall, on April 29.

MRS. HERMAN DEVRIES PRESENTS PUPIL

Roberta Dodd Crawford, a young and gifted soprano, was presented in recital by her teacher, Mrs. Herman Devries, on April 15, at Kimball Hall. Her's is a brilliant soprano and her gifts are many. She sang an ambitious program with telling effect, particularly Herman Devries' Thou Wilt Know How I Love Thee, which won individual success. Miss Crawford is a credit to her prominent mentor.

MENDELSSOHN CLUB'S THIRD CONCERT

Setting forth some of the finest singing it has ever done, the Chicago Mendelssohn Club brought to a close its thirty-second season with a concert at Orchestra Hall, April 15. Under the excellent guidance of Calvin Lampert, this fine male chorus has shown marked progress throughout this season, singing with more vitality, more enthusiasm and greater beauty of tone and balance than ever. The program was exceptionally well balanced, and this, coupled with the club's fine rendition of it, made for a highly enjoyable evening.

In Frederick Millar, basso, a newcomer to Chicago, the Mendelssohns had an able assisting artist. Through his fine art and artistic interpretations of the Secchi Lungi dal Caro Bene and Verdi's Il lacerato spirito, and a group of shorter numbers later in the program, Mr. Millar proved a great favorite with the listeners, who were most enthusiastic in their approval.

GLENN DILLARD GUNN SCHOOL RECITALS

Adelaide M. Zimmerman, pianist, and Alice Arneson, soprano, were presented in a recital by their teachers, Glenn Dillard Gunn and Burton Thatcher, of the Gunn School of Music, at Lyon & Healy Hall, on April 11. Each student gave a fine account of herself and reflected the excellent training received at the Gunn School.

Glenn Dillard Gunn presented Grace Nelson in a piano recital at Lyon & Healy Hall, on April 16. A program of Bach, Beethoven, Liszt, Paganini-Liszt and Chopin was well rendered by this talented young pianist, who should go far in her art.

CHICAGO SCANDINAVIAN STRING QUARTET

A program given by the Chicago Scandinavian String Quartet, under the auspices of the Capital State Savings Bank, at Community Hall, on April 9, was much enjoyed by a large audience. The quartet, headed by Frederik Frederiksen, won its customary artistic success, in a program by Kurt Atterberg, Sandby, Hofland and Carl Nielsen.

ELLEN KINSMAN MANN STUDIO

Constance Eberhart is now filling concert engagements with Charles Wakefield Cadman, eminent American composer, in Beaver Falls (Pa.), Buffalo (N. Y.), and at the Strand Theater, Brooklyn (N. Y.). Miss Eberhart, who has a lovely mezzo voice, is the daughter of Nelle Richmond Eberhart, who has written most of the lyrics of Mr. Cadman's compositions. While spending the winter in Chicago, Miss Eberhart has been continuing her voice study with Mrs. Mann.

EMERSON ABERNETHY AND ELSIE ALEXANDER BUSY

Emerson Abernethy, baritone, and Elsie Alexander, pianist, both of whom are members of the faculty of Bush Conservatory, gave another of their unusually interesting programs at the Hotel Windmere on April 11.

HERMAN DEVRIES' PUPIL IN RECITAL

A very gifted young artist was introduced in Cathryn Bly Utesch, who gave a song recital at Kimball Hall on April 16. Revealing a lovely soprano voice, dramatic in quality, and warm and charming of texture, which she uses with musical intelligence, Miss Utesch set forth most effective renditions of O Don Fatale from Verdi's Don Carlos, the Jewel Song from Faust, the Vilanella of Delf Acqua and lighter numbers. Miss Utesch emanates from the well known Herman Devries studio, where she has been excellently taught.

AMERICAN CONSERVATORY NOTES

The annual public contests for appearances at the commencement concert will take place at Kimball Hall as follows: Pianists, May 1, at two o'clock; singers, May 8, at two o'clock. These contests will be decided by prominent musicians who are in no way connected with the American Conservatory.

Advanced pupils of Karleton Hackett and Allen Spencer appeared in recital, April 14, at Lyon & Healy Hall.

Delia Valeri, distinguished voice teacher of New York and Rome, Italy, will conduct a master class at the Conservatory for eight weeks this season, from June 1 to July 31. Mme. Valeri will offer a free scholarship to the most talented pupil.

ELSE HARTMAN ARENDT PUPILS SING

Loretta Liedell, Kathryn Longwell and Ruth Turner, pupils of Else Hartman Arendt, assistant Alverna Stetzel,

pianist, in recital at Sherwood Recital Hall, April 20. The young ladies rendered trios by Shelley, Elgar, Lang and Andrews.

CARA VERNON IN PIANO RECITAL

Cara Vernon, pianist, will appear in recital at Kimball Hall, on April 29, for which occasion she has arranged an interesting program.

SYMPHONY CONCERT

No soloist figured on the last but one symphony program of the season, April 16 and 17. Brahms' Serenade in D major, Stravinsky's Le Sacre du Printemps and excerpts from Wagner's Tristan and Isolde made up the interesting program.

EMERSON ABERNETHY STUDENT

Clarence Swanson, baritone, pupil of Emerson Abernethy, noted English vocalist and voice specialist of Bush Conservatory, upheld the good name of his teacher when he appeared in concert at Barbee Hall, on April 17.

JEANNETTE COX.

THE FLONZALEY QUARTET HAS LONG AND INTERESTING CAREER

Concerts Given in Austria, Switzerland, Germany, Holland, England and America—Programs Cover Wide Range of Composition.

"Heureux les peuples qui n'ont pas d'histoire," one might say in connection with the Flonzaley Quartet. But if there is almost no history to recall of the Flonzaley members, there is a long and interesting one of their artistic career as an organization. To follow them in their wanderings through Austria, Switzerland, Germany, Holland, England, America, from their very beginning in the Austrian capital to their present standing in the United States, is not only to watch the rise and growth of a notable association but also to study the evolution of musical taste as the quartet developed more and more into an important factor in the musical life of America.

A complete collection of the Flonzaley programs is at hand, and as one notes the names of the various composers, impressions that seemed to have faded away forever come to life again. Old memories revive, and like familiar faces smiling from the pages of some forgotten album of photographs, works of bygone days seem to make their appeal again.

The old masters of the eighteenth century at first apparently dominated the programs of the Flonzaley Quartet. In those days the members of the quartet used to visit the libraries of London, Paris, Washington, in search of old manuscripts and rare books. As a result of these pilgrimages, unknown or half-forgotten works by composers such as Boccherini, Leclair, L'Aine, Giuseppe Sammartini, William Boyce (the old musicologist), Friedmann, Bach, etc., were presented to the public. These were works of rare elegance, of aristocratic style, imbued with the spirit of classicism, pure in their outlines, simple in their melodic brightness. The Flonzaleys liked them and played them often.

And yet the lure of modernism had already appealed to them. As far back as December, 1905, the name of Reger appeared on one of their programs, probably for the very first time on any New York program. Reger was then almost a legendary figure. "The Bavarian Bach," as he was called in the meager reports which came here from Germany and England, was said to possess a mastery of counterpoint and a fecundity of invention almost equally amazing. His idiom—the report continued—was desperately obscure and involved. He was the one musical problem of the day. Yet, when the Flonzaleys, in March, 1906, played his trio opus 77 for violin, viola, and cello, the success was immediate, and strange to note, the scherzo, with its disconcerting humor, made such a success with the public that it had to be repeated.

During the season of 1908-9, Dohnanyi's quartet and Hugo Wolf's works were introduced. Then came Debussy and Ravel. Debussy had already won his way into the affection of the amateurs. Not so Ravel, who was still considered intricate, baffling, cerebral. The Kneisels had played his quartet a little earlier, with the result as told by one of the members that the next morning a deluge of minatory letters from subscribers flooded them, threatening to desert their concerts.

The Flonzaleys, about two years later, introduced the work in Berlin, but were much more lucky. The success was instantaneous, in fact, one of the most popular ever recorded. To prove how the appreciation of the public grows, it may be recorded here that the Flonzaleys played the Ravel quartet in 1919, and it was decided that "the music was cause for twenty admirations" as a very modest amateur said, and the work won a decidedly popular recognition.

In the spring of 1913, Mr. Betti went to Germany to visit Arnold Schoenberg, that "true anarchist of art" and

the following fall his apocalyptic quartet in D minor, which had provoked such stormy demonstrations in Vienna (the police had to intervene) and in Dresden, was produced in Europe and here. Again a new name and a new art were introduced by the Flonzaleys in America. As a matter of record, it may be said that in comparison with Vienna, Berlin, and with London (the work was not produced in Paris) the Flonzaley Quartet was extremely well received in New York City.

Of other more recent presentations—Darius Milhaud, Emanuel Moor (whose prelude and fugue were especially written for the Flonzaleys) the Stravinsky piece (played from manuscript), the masterly quartet of Ernest Bloch, Paul Roussel's unfinished work, Alberic Noguier's quartet, Rosario Scalero's Frammenti—it is hardly necessary to speak at length, as the impressions are still fresh in the memory of musicians.

As for the American music—in the spring of 1917, the Flonzaleys, under the auspices of the Friends of Music, gave the first "official" concert entirely dedicated to American chamber music compositions, and their record during the last few years shows a list of works which speaks for itself—Templeton Strong's The Village Music Master, a string trio dedicated to the Flonzaleys; Daniel Gregory Mason's Intermezzo (MS.); David Stanley Smith's second quartet; Samuel Gardner's andante (from his string quartet); Victor Nolan's second quartet; Charles T. Griffes' Two Pieces; Charles Martin Loeffler's Music for Four Stringed Instruments, which was written in memory of Victor Chapman, the American aviator who was in the service of France.

During the past season the Flonzaleys presented Albert Spalding's quartet in E minor, op. 10 (MS.), and Ernest Schelling's quintet divertimento (MS.), which had its first performance in New York with the distinguished composer at the piano.

OMAHA, NEB.

OMAHA, NEB.—Maria Jeritza's recital at the auditorium was the final number of the attractive series which the Tuesday Musical Club has provided for its patrons this season and was timed to synchronize with the meeting of the Nebraska Music Teachers. Omaha music lovers were delighted with Mme. Jeritza's admirable art and voice, as well as her rare personality and physical attractiveness. Assisting were Maximilian Rose, violinist, and Emil Polak, pianist.

The last of the season's concerts by the Omaha Symphony Orchestra, Sandor Harmati, conductor, was given with Frances Nash as soloist. Mr. Harmati has indeed made unusual history in the short period of his stay here, and the fact that he has signed a contract to return next season is a source of the greatest satisfaction to all whose chief interest is in the advancement of art. In the course of one short season he has moulded the local orchestral body into a sensitive, responsive, coherent instrument, and he has enthused the lay numbers of the community until they are behind the undertaking with great zeal. The orchestral works on the closing program were the overture to The Marriage of Figaro; Schelling's A Victory Ball; the Ride of the Valkyries, and the Cesar Franck symphony. The many requirements of this program were met by conductor and players with skill and adaptability. The Mozart number was treated according to the best classical traditions, and in the Victory Ball classical tenets were swept aside in a proper effort to voice the emotion of the moment. The symphony was a lovely, lyric outpouring, finely conceived and executed with care which extended even to the last details. Francis Nash was heard in the Saint-Saens G minor concerto which she played with brilliancy and splendid rhythm. There was a satisfying breadth in the first movement, a buoyant and rhythmic fleetness in the scherzo and whirling speed, combined with power, in the finale. There were many recalls.

The Creighton University presented Margery Maxwell, soprano of the Chicago Opera, and the Creighton University Glee Club in a concert recently; the Glee Club sang in pleasing style and showed plainly the results of the careful training it has enjoyed under the leadership of the able conductor, Henry G. Cox. Shading and phrasing were skillfully managed and the dynamics also received careful attention. The University quartet gave variety to the evening by its contributions of American love songs. J. P. D.

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Franklyn Carnahan Studio Notes

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FRANKLYN CARNAHAN.

have become an institution, and the studio is always filled to capacity on these days with students and professionals who are interested in work done in these classes.

During the past month Althea Wood appeared at Kent State College, Kent, Ohio, and Esther Kluga played at Mt. Union College, Alliance, Ohio. Miss Kluga will give a program in Cleveland on April 22, and Mr. Carnahan will present six students in recital at Carnegie Hall on April 15. The successes of Carnahan students have brought this young pedagogue to an enviable place in the profession. Notable among these pupils are Elvin Schmitt (who appeared with the Cleveland Orchestra) and Alma Schirmer, both of whom have received excellent comment from the press. These students were married recently. They are now in Europe on their honeymoon and will study and concertize before returning to America.

"The Most Interesting Artist Before the Public Today"

"In a good many ways she is the most interesting artist before the public today," wrote Edward Moore in the Chicago Daily Tribune following Guiomar Novaes' recital in Chicago on March 21. Mr. Moore then continued: "Whether it is for the highly personal angle that she approaches her music—she would seem to be a good bit of a feminist in her playing—the degree of allurements that she puts into it, or just technically, she is a delight at all times." Karleton Hackett was equally enthusiastic in his praise, declaring that "One of the favored children of the gods is Mme. Novaes. There is the charm of spontaneity in her playing. She gives the impression that the music appealed to her just as she plays it—that her instinct and her fingers in some mysterious way developed simultaneously and she could not do otherwise if she tried. Her Latin warmth brought fresh qualities from Schumann's Carnival, and yet always with intuitive appreciation for the romanticism of the Teutonic spirit. The essence of Schumann's mode of expression lay in the fanciful play of thought and Mme. Novaes' exquisite delicacy in nuance enabled her to express the illusive charm. The tone was invariably lovely in all of its shadings and with a down-right power when it came to the march of the hosts of David against the Philistines that boded ill for those benighted heathen. There was a tiger-like spring that had in it the fell rage of the justly offended woman. This is the great charm of her playing, its essential femininity. She is a woman of exquisite sensibility, thinking her own thoughts and expressing herself after her own fashion without bothering her head, at least while sitting at the piano, about any man who ever lived. The Andaluza of De Falla was delightful, and Le petit ane Blanc of Ibert absolutely delicious. It appears that I have used the word 'charm' several times. Well, it was just what I meant."

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Of special interest to students of opera is Mr. Salignac's opera class at Fontainebleau. Mr. Salignac, who for a number of years was one of the leading tenors at the Metropolitan Opera House, has since then built up a reputation for himself as a teacher of opera second to none in France. At Fontainebleau he has use of the famous little theater built for Napoleon the Third, and on the stage of which American students are trained in accordance with the best French traditions.

Josephine Martino on Tour

Josephine Martino, whose recent debut at Aeolian Hall called for the unanimous praise of the critics, has left for Chicago and points West to fill concert dates, as the result of her splendid singing.

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WOLFF-FERRARI'S SON DANCES IN WELLESZ' NEW BALLET

STUTTGART.—The Landestheater has just brought out the first production anywhere of *Achilles auf Skyros*, a new ballet by Egon Wellesz. The premiere occurred in con-



SCENE FROM EGON WELLESZ'S NEW BALLET, *ACHILLES AUF SKYROS*,

as produced, for the first time anywhere, at the Landestheater, Stuttgart. The scenic design is by F. Czossek, the choreography by E. Walcher.

junction with the first local hearing of *Alkestis*, by the same composer and a one-act opera which has been discussed on the occasion of earlier performances in Mannheim, Gera, Weimar and elsewhere. His newest product, a ballet opera named *Die Opferung des Gefangenen*, on a Mexican theme, is about to have its first production at the Cologne Opera.

Wellesz has long striven for a new art form in which to mould elements of classical ballet dancing with modern methods of pantomime. In the new piece a Greek subject, which Noverre, the famous ballet master of the eighteenth century, adapted for a ballet in the style of his time, is treated in a modern and interesting manner. It affords ample opportunity for choreographic display and mimic expression; and the music, so far from serving merely as an

illustrating accessory of the action, has real quality of its own, being strongly rhythmic, tenderly lyrical and intensely dramatic, according to the demands of the situation.

The broadly melodic portions in particular are an appealing feature of the new ballet, which refrains from excursions into ultra-modernism.

The *Sword Dance* of the hero is a sweeping piece of music. The production under the stage direction of Otto Erhardt and with Ferdinand Drost at the conductor's desk was excellent, while the title role was effectively and interestingly taken by Wolff-Ferrari, son of Ermanno Wolff-Ferrari, the well-known composer of *Donne Curiose* and also of *The Jewels of the Madonna*.

P. R.

The Ernest Toys Close a Successful Tour

Ernest Toy, Australian violinist, with his wife, Eva Leslie Toy, contralto and pianist, his assisting artist, have just completed a ten weeks' tour of the East and South. Their work was excellently received everywhere, and in many places they were loudly acclaimed. Each year these artists find a keener and greater understanding of the better music among the general public. The audiences do not wish to be played down to, but are ready to listen to the best, and expect it. After playing at Huntsville (Tex.), at the State Teachers' College there, the Houstonian devoted two columns on the front page to the concert. It said in part:

"Combined with great charm of manner which he so well displayed in his prefatory remarks, Mr. Toy has brilliant and superb technic. His intonation, at all times so satisfying, was especially noteworthy in the pizzicato passages and when he played staccato bow. Fine Accompaniment. (heading) The piano began the accompaniment for the first group and it may as well be said here as elsewhere that never in this auditorium has better accompanying been heard. It rippled and ran under those skilled fingers. Mrs. Toy's pleasing contralto was heard to advantage with piano and violin in the middle of the program, the first number a joint composition of herself and husband. More concerts like this are what we beg for. They are the chief means of building good musical taste in our state and nation."

Clarice Balas in Recital

Clarice Balas gave an interesting program before the Fortnightly Musical Club of Cleveland on April 6. She played selections by Chopin, Leschetizky, Liszt, Dvorak, and Smetana, as well as her own improvisation for left hand on three themes of the Czech National Anthem. Miss Balas proved conclusively that she is a competent pianist and an artist of keen intelligence. Her programs are always interesting and played with refreshing vivacity and charm.

American Coloratura with Chaliapin

Marguerite Cobby, coloratura soprano of Fresno, Cal., who has appeared with several itinerant opera companies in the last year, has been chosen by Feodor Chaliapin to tour with his company of the Barber of Seville. Miss Cobby has entered the list of Universal Artists, Inc., going to Europe this spring for appearances in several cities, returning to join Mr. Chaliapin's forces before going on tour.

Jessie Fenner Hill's Pupils Successful

Josephine Martino, who scored a splendid success at her New York debut at Aeolian Hall, has left for points west to fill important concert dates.

Elizabeth Bradish, teacher-pupil from Mrs. Fenner Hill's studio, will sing with the Burlington, Vt., Symphony Orchestra this month, in addition to other festival engagements.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Clara Clemens will appear in a dramatization of Mark Twain's famous story, *Joan of Arc*, at the Hampden Theater for a special matinee on April 23. She will be assisted by members of the Walter Hampden company. The dramatization of *Joan of Arc* has been made by Donal Haines, and it is hoped that after the special showing a regular theater may be secured for the attraction.

THE MARK STRAND

The *Sea Beast*, starring John Barrymore, was shown to such capacity audiences at the Mark Strand Theater during the week of April 4 that it was held over for a second week, equally huge audiences attending every performance. The interesting and artistically given surrounding program added to the enjoyment of the presentation.

THE RIVOLI

The program at the Rivoli for the week of April 11 opened with the *Caucasian Suite*, which was excellently rendered by the orchestra, with Irvin Talbot wielding the baton. This was followed by a scenic production, *The Four Seasons*, and the *Eton Boys* appearing as novelty dancers. Harold Ramsey played the organ. *Melodies Eternal*, staged by John Murray Anderson, included vocal and instrumental selections of George Frederick Handel, 1685-1759, and were exquisitely played and sung. Handel's *Largo* was the outstanding feature and it was unusually well rendered. It is a number known and loved by all.

A Paramount picture, *That's My Baby*, with Douglas McLean, was a snappy and brilliant comedy; it brought many laughs from the audience. The entire program was well balanced and proved a genuine treat. As usual, the house was packed at every performance.

THE CAPITOL

Kiki, starring the clever and certainly popular Norma Talmadge, was carried over for another week at the Capitol, and, as might have been expected, seats were almost at a premium. This is an interesting picture, expertly produced and indeed well worth seeing. The musical program was made up of the *Dance of the Hours* from Ponchielli's *La Gioconda*, played by the orchestra under the skilful leadership of David Mendoza; the aria, *Ah Fors e Lui* from *La Traviata* (Verdi) sung by Louise Loring, who pleased immensely; and the usual organ number, played by Mauro-Cottone. In addition there was a dance divertissement called *Carnival Montmartre*, with attractive setting, and in which *Vlasta Maslova*, Bayard Rauth, Doris Niles, Dan McCarthy, Alice Wynne and the Capitol Ballet Corps participated. The usual magazine and educational features were also enjoyed.

THE RIALTO

For *Heaven's Sake*, Harold Lloyd's newest venture into the realms of comedy, drew capacity audiences for a second week's engagement at the Rialto last week. Lovers of humor naturally flock to see this exponent of laughs, and were in no way disappointed by his latest endeavor. The surrounding program remained the same as the week before, introducing *Drena Beach*, Earl Carpenter, Paul Conlan and the *Melody Sextet*. Again Herbert Macahan appeared at the Wurliitzer with his amusing *I Won't Go Home To-Night*. Splendid indeed was the orchestra's rendition of von Suppe's *Morning, Noon and Night*, under the efficient leadership of Maximilian Pilzer; it more than deserved the warm applause that followed the offering.

Homer Mowe to Remain Permanently in New York

Homer Mowe is one of the younger teachers of singing in New York City, whose work is proving most successful. As a number of others in musical circles have done, Mr. Mowe started out to be a lawyer, studying three years at Cornell University. While there he played football and basketball and sang on the glee club. Becoming interested in the subject of voice training, he left Cornell and came to New York to devote himself to the study, not only of singing, but also of the teaching of singing.

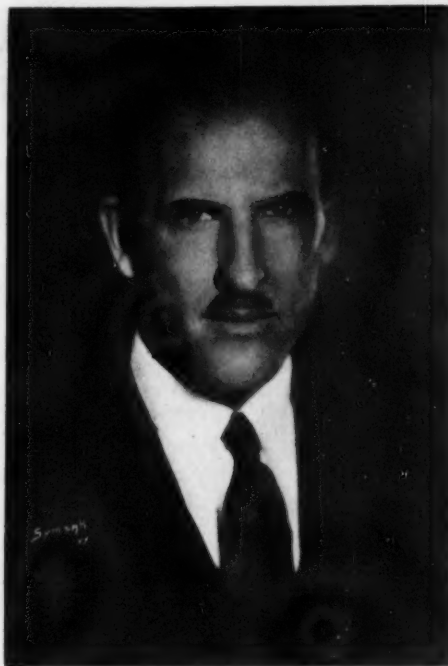
He was particularly interested in the idea of voice-building. That is, in the idea of being able not only to bring out those who had good natural voices, but also to make singers of those who were supposed to have "no voice." And he investigated the different so-called schools of singing with this idea in mind.

This study and investigation was interrupted by service as a lieutenant in the infantry during the World War. After the war Mr. Mowe returned to New York and resumed his teaching and singing. His voice is a bass-baritone of marked power and fine sympathetic quality, and he has received many favorable notices for his singing.

A number of his pupils are coming forward in church, stage and concert work, his methods proving remarkably successful in developing and improving the quality, range, resonance and flexibility of all the voices which come under

his care. His teaching is based on a sound knowledge of the vocal instrument, and by giving special attention to the development of breath-support, coupled with correct tone-placement through proper diction, all the latent powers in the individual are developed and put under the pupil's control.

Besides his teaching and singing, Mr. Mowe has conducted several choruses with fine results, being able, through his knowledge of voice, to produce great improve-



HOMER MOWE.

ment in their tone-quality. He has occupied his present studio, at 30 West 72nd Street for the past three years. He is a member of the New York Singing Teachers' Association.

I SEE THAT--

McCall Lanham has finished twenty-five years as vocal teacher with the American Institute of Applied Music. Edward Rechlin's organ recital at Aeolian Hall was crowded to capacity.

Mrs. Bruce S. Keator produced the Indian operetta, *Seawana*, at Asbury Park, April 8.

Rose Tomars, hitherto known as vocal instructor, gives her own song recital at Steinway Hall, May 16.

Louis Greene, violinist and instructor, has so many pupils that he has engaged an assistant, Milly Bentley.

The National Association of Organists, Henry S. Fry, president, will have an Organists' Music Week at Wanamaker auditorium, May 3-8.

Louis Siegel recently appeared before the N. M. S. C., at Detroit.

Charles Stratton will fulfill his third engagement this season with the Boston Symphony, April 23-24.

Sylvia Lent, violinist, was among the guests at a reception given by the President and Mrs. Coolidge at the White House.

Leo Cherniavsky, violinist with the famous trio, was married on April 14 to Gertrude Ewing of Vancouver.

Royal Albert Hall has just received the resignation of Hilton Carter, who was responsible for the policy of the Sunday afternoon concerts.

Othello is to be given at Covent Garden, Giovanni Zenatello starring.

Ravel is to be honored by King Leopold. Paris is to have a new ballet in the premiere of Aurie's *La Pastorale*.

Owing to a huge deficit, it has been decided to close the Coblenz State Theater.

Beethoven's Centenary in March, 1927, is to be festively commemorated in Vienna.

Dr. Robert Haas has rediscovered two unknown Offenbach operas.

A Middle-Rhenish festival is to take place at Saarbrücken, from May 14 to 16.

Glasgow proposes to adapt the Athenaeum as a National Academy of Music.

Turin heard an interesting revival of a fourteenth century play.

Busoni's *Indian Fantasy* completely overshadowed Respighi's *Fontane di Roma*, at a recent performance in Cologne.

Kurt Weill has just had his first opera performed in Dresden. Clara Clemens will appear in a dramatization of Mark Twain's *Joan of Arc*.

Providence, R. I., will revive the comic opera, *Rip Van Winkle*.

Vittorio Trevisan has been re-engaged by three opera companies.

Castelluovo's *Hebraic Rhapsody* is considered the richest in inspiration of all his compositions.

Marcel Dupre is to succeed Gigout as professor of organ at the Paris Conservatory.

Stokowsky and the Philadelphia Orchestra created quite a furore in the presentation of Varese's *Ameriques*.

The Lindsborg annual festival proved an artistic delight. The Metropolitan Opera House has closed its doors for the season.

Newark is to have an extensive opera season.

A greater Columbia School of Music for Chicago is one of the important announcements.

AMUSEMENTS

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CLARA BOW
in **"THE RUNAWAY"**

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"THE BRIDAL VEIL"

The General Federation of Women's Clubs is to have a national campaign for musical appreciation.

Goldman's Band has been engaged for Atlantic City.

Stuart Mason has accepted the conductorship of the massed concert of twelve New England glee clubs.

Deems Taylor has written an opera which will be produced by the Metropolitan next year.

Gatti-Casazza has announced the new operas and revivals at the Metropolitan for next season.

NEW YORK CONCERT ANNOUNCEMENTS

APRIL 22—American Music by American Artists, afternoon, Carnegie Hall; Evelyn Cheilborg, song, evening, Chickering Hall; Virgil Piano Conservatory Artist pupils, evening, Rumford Hall.

APRIL 23—Fordham University Glee Club, evening, Aeolian Hall; Abby Putnam Morrison, song, afternoon, Villa Venice.

APRIL 24—Harold Bauer and Ossip Gabrilowitsch, two-piano recital, evening, Carnegie Hall; Florizel Von Reuter, violin, afternoon, Aeolian Hall; Elizabeth Quail, pupils' recital, evening, Steinway Hall; Dr. Melchiorre Mauro-Cottone, assisted by Sophie Halaska, morning, Capitol Theater.

APRIL 25—College of New Rochelle Glee and Choral clubs, afternoon, Town Hall.

APRIL 27—Reinold Werrenrath, evening, Carnegie Hall; Harold Samuel, piano, evening, Town Hall; Hans Merx, song, evening, Chickering Hall; Crystal Waters and Cornelius Van Vliet, afternoon, Town Hall.

APRIL 29—American Orchestral Society, afternoon, Town Hall; Mita Wellerson, cello, evening, Aeolian Hall; Nadia Reisenberg and Bruce Benjamin, afternoon, Lotus Club.

APRIL 30—La Forge-Berumen Noonday Musicale, Aeolian Hall.



MARY CRAIG.

soprano, one of Adelaide Geschmidt's artist-pupils, has had a season of many engagements, including performances in opera, concert and oratorio. Miss Craig's beautiful voice, magnetic personality and excellent musicianship make her a much sought after artist. She has been re-engaged as soloist of the West End Collegiate Church, New York. March 27 she sang selections from *Traviata* at the Academy of Music, Brooklyn; April 4, Rossini's *Stabat Mater*, in Englewood, N. J., and April 16 the role of Nedda in *Pagliacci*, with the Brooklyn Musical Society under the direction of Dmitry Dobkin. Miss Craig broadcasts from Station WFBH at 8:30 p. m. on Wednesdays. (Apeida photo.)

WHERE THEY ARE TO BE

As Announced

ALTHOUSE, PAUL—Dec. 20, Chicago, Ill.
ALLEN, ELSA—November 4-5, Cleveland, Ohio.
BAER, FREDERICK—May 3, Albany, N. Y.
BROOKS, RICHARD—May 4, Hamilton, Can.; Nov. 13, Danbury, Conn.; Dec. 26, Detroit, Mich.
DAVIS, ERNEST—May 5, Utica, N. Y.; 14, Springfield, Mass.
DIAZ, RAFAEL—April 22, San Antonio, Texas; 26, Jefferson City, Mo.
DOE, DORIS—April 22, Madison, N. J.; 30, Newton, Mass.; May 7, Newark, N. J.
EASTON, FLORENCE—May 11, Montreal, Can.
FARNAM, LYNNWOOD—April 22, Oberlin, Ohio; May 7, Wanamaker's Auditorium; May 11, Chicago, Ill.
GIANNINI, DUSOLINA—April 26, Buffalo, N. Y.; May 5, Newark, N. J.
HILKBERG, IGNACE—Nov. 5, Mansfield, Pa.
LAND, H. ROLD—May 5, Amsterdam, N. Y.
MAIER, GUY-PATTISON, LEE—May 2, Philadelphia, Pa.
NEIDEL, CHARLES—April 26, Jefferson City, Mo.
RUBINSTEIN, BERYL—May 2, Columbus, Ohio.
SIMONIS, BRUCE—April 23, Holyoke, Mass.; 26, New Haven, Conn.; May 7-8, Westover School.
STRATTON, CHARLES—April 23-4, Boston, Mass.; May 4, Canton, Ohio.
WARDLE, CONSTANCE—May 7, Newark, N. J.
WELLS, PHRAIDE—May 1, Cleveland, Ohio; 4, Des Moines, Ia.; 6, Burlington, Ia.

REVIEWS AND NEW MUSIC

(D. Appleton & Co., New York)

Standard Violin Concertos, selected and edited by Albert E. Wier.—One of the most essential possessions of a music student is a carefully selected and intelligently edited volume of standard compositions which are necessary not only in his daily practice but also for the ultimate repertory of the virtuoso. Practically every music publishing house in the country endeavors to have various musical selections assembled and presented to students, but none have come to this department which have contained more of value than this Appleton edition entitled *Standard Violin Concertos*. This volume has a practical binding, and the piano part rests easily on the rack, and published separately but in the same folder is the violin part. These ten concertos are universal. There is not a violinist in the world who has any artistic standing but has them all in his repertory, and they are the stepping stones for students, as necessary to their musical life as technical exercises. This is published at a nominal sum within reach of everyone, and represents ten times the value if these concertos were bought separately.

Bach's concerto in A minor is the first one, followed by Beethoven's concerto in D major, then the concerto in D major by Brahms and in G minor by Bruch. The *Symphonie Espagnole* of Lalo is here, together with the concerto in E minor by Mendelssohn; also Paganini's concerto in D major and among the moderns the concerto in B minor of Saint-Saëns. Tchaikowsky is represented by his concerto in D major, and Wieniawski's concerto in D minor completes this wealth of the world's greatest violin music. Mr. Wier knows music thoroughly, and in the various editions which he selects and edits shows the careful consideration of one well versed in the needs of the musician.

(G. Schirmer, New York)

A Song of Sunshine.—This work, recently published by Schirmer, is of interest as the composer is John R. Wolf, who has charge of the book department at Schirmer's. Mr. Wolf is well known to those interested in the literature of music who have had occasion to obtain information from him about books, a subject with which he is so thoroughly acquainted. The music is simple, straightforward and melodious, and the words bright and attractive. All in all it is a very singable little song.

(C. C. Birchard & Co., Boston)

School orchestra and band training series. Book 2, The Violin Choir.—A subtitle describes this as "covering the intermediary steps in school orchestra development for unison practice, employing the shift in exercises and selected themes." It is a collection of pieces selected from various writers and is very elementary.

Return of Spring, by Samuel Richards Gaines (violin).—This is also called *Il Ritorno della Primavera*, and un-

derneath a foot note says, "thus does the note of the Wood-thrush seem to sing: 'If Winter comes, can Spring be far behind.'" Mr. Gaines goes his rivals one better; most American composers select French titles for their music, but he uses Italian, and he also seems to like Fannie Dillon's method of using bird-calls. The calls being those of American birds, perhaps it is thus imagined that the music becomes American music? This music is rather well made but is lacking in an especial distinction. It remains the violin player of the very neatly made but unlovely music of Dancla. It is a first rate exercise.

Song of Olden Days (Canzone all' Antica), by Samuel Richards Gaines.—This is a simple melody for violin which may be played all in the first position. It is much more attractive than the work reviewed above but does not sound in the least antique—quite modern, in fact.

Pastorale (transcribed from G. Frescobaldi), by Samuel Richards Gaines.—A very excellent transcription of some fine old music.

Arioso (transcription from G. Frescobaldi), by Samuel Richards Gaines.—This is even more attractive than the one reviewed above. One wonders, however, how faithful the transcription is. There is a chromatic passage in it that does not look much like the work of a man who died in 1644. However, this reviewer is not familiar with the original and cannot say as to the authenticity of this tune.

Exaltation, by Stuart Bliss Hoppin (Violin).—This is a popular melody very well developed for the violin and accompanied with attractive harmony and some welcome counterpoints. It begins in three-fourths time but later takes up a twelve-eighths tempo with a flowing accompaniment, and strong melodic line above. The piece is rather difficult, having double stops in high positions, and some octaves. A very attractive violin solo of a popular sort.

(Oliver Ditson, Boston)

Ten three-part songs for women's voices. Ten anthems by ten composers. Twelve popular part songs for men's voices.—These works are selected from Ditson's general list of publications in octavo form. They are now published in a cheap bound edition and will be found useful as well as economical.

Flonzaley Quartet Honored

Upon the occasion of the twentieth appearance of the Flonzaley Quartet with the Indianapolis Maennerchor, J. P. Frenzel, the president of the society, presented the members of the quartet with certificates of honorary membership in the society, together with four small gold mementos, symbolic of the musical art. In his speech of presentation Mr. Frenzel said: "Gentlemen—may I not say, dear friends—of the Flonzaley Quartet, for fifteen years we have enjoyed the refining influences of your annual visits; through twenty concerts we have enjoyed the charm of your splendid performances. It was quite natural, therefore, that we should cherish the wish for an opportunity to present to you in some lasting form, expressions of our sincere appreciation and deep-felt gratitude. The most valuable thing our society has to give is a place on the Honor Roll of its membership, and last June at the annual meeting of the society the Flonzaley Quartet was unanimously elected to such a place. I now have the privilege, and I deem it a great honor and pleasure, to present to you the formal certificate of these proceedings. I bid you a whole-hearted welcome into the membership of our society, and indulge the hope that, for the benefit of humanity that is struggling with the awful flood of materialism of today to reach a plane of higher and better life, you may be blessed with long life and continued prosperity in the line of your splendid work."

INFORMATION BUREAU

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

WILLIAM TELL

"Is there any reason that you know of why Rossini's *William Tell* should not be revived? Martinelli, De Luca, Mardones, and Alda are all at the Metropolitan now, and all these artists know the roles. There is some beautiful music from *William Tell*."

No, there is no reason the bureau knows of why *William Tell* should not be revived at the Metropolitan; nor on the other hand, does there appear any particular reason why it should be. There is, as you say, some beautiful music in *William Tell*, but it does not seem to appeal specially to audiences of today.

SOPRANO FIRST

"Why is it that the soprano is nearly always given first mention in the reviews of the Metropolitan Opera in the *MUSICAL COURIER*? I notice this to be the case even in operas such as *Andrea Chenier* and *Rigoletto*, where the male singers are not only more important but more numerous."

This is doubtless due to the innate politeness of the *MUSICAL COURIER* staff. Place aux dames, as our French cousins say, is our motto—and long may she wave.

Idelle Patterson Going South

Idelle Patterson left this week for White Sulphur Springs for a short rest, to be spent in golfing, before filling her engagements in the South.



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DOHNANYI OPERA HAS PREMIERE IN DUSSELDORF

Hungarian Composer Collaborates With Hans Heins Ewers

DUSSELDORF.—A new opera, *Iva's Tower*, has just had its German premiere in Düsseldorf. The music, by Ernest von Dohnanyi, is based on a novel by Hans Heins Ewers, well known in America through his books and lectures.

A previous performance, under the title, *The Tower of the Woiwoden*, was given in Budapest in 1922. The story, simple and gripping, is taken from an old Hungarian legend. A tower in a mountain pass is to be the symbol of security for the little tribe of Szekler. Three attempts have been made to build it, but the Mountain Spirit has each time destroyed it and at last announced to the old Woiwoden—leader of the tribe—that the tower will never stand until a woman is buried alive in it. Thereupon the Woiwoden commands all the women of the tribe to appear before him next morning and determines to sacrifice the first comer.

He reveals his plan to his eldest son who immediately confides it to his wife. She, in turn, goes to Iva, her brother-in-law's wife of whom she is jealous, and advises her to be at the tower very early next day. The scheme is successful and Iva is sacrificed. Shortly after, the Szekler's neighbors

make war upon them, their water supply gives out; they are sorely pressed and the eldest son of the Woiwoden is killed. His wicked wife succeeds in marrying his brother, who kills her, however, upon her confession of her share in his first wife's death. This act of justice has a most salutary

singers were entirely equal to their exacting parts, both vocally and histrionically. The performance had a genuine success and both author and composer were called out many times. H. U.

N. Lindsay Norden a Versatile Musician

That N. Lindsay Norden, of Philadelphia, is an exceptionally busy and versatile musician is evident from the fact that he is conductor of the Mendelssohn Club, Philadelphia,



Photo by Hehmke-Winterer, Düsseldorf

DOHNANYI'S OPERA, IVA'S TOWER, PRODUCED AT DUSSELDORF.

effect, for immediately the water rushes out of the tower, the Hungarians come to the assistance of the Szekler and they are saved.

The somewhat old-fashioned music contains two very effective Hungarian folk melodies, a spinning song and a sword dance, and the orchestration is especially good from the point of view of the singers. There are no leit-motifs.

Particular praise is due Director Hille for his excellent stage management, the crashing of the huge tower being especially impressive. Erich Orthmann, who has won a reputation in Aix-la-Chapelle as well as here for his enterprise in producing new works, conducted with great finesse. The

and the Reading Choral Society, Reading, Pa.; organist and director of the second Presbyterian Church and the Synagogue Rodeph Shalom; instructor in theory at the Curtis Institute, and a contributor to the Musical Quarterly and Christian Science Monitor Music Page. Mr. Norden has won wide recognition as a composer, having written choral works with orchestra, orchestra and band selections, choral music, songs, and violin, harp and organ trios. He also has made many arrangements for various groups. As conductor of the Mendelssohn Club he has given Philadelphia an opportunity of enjoying many first hearings of a large number of compositions.

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